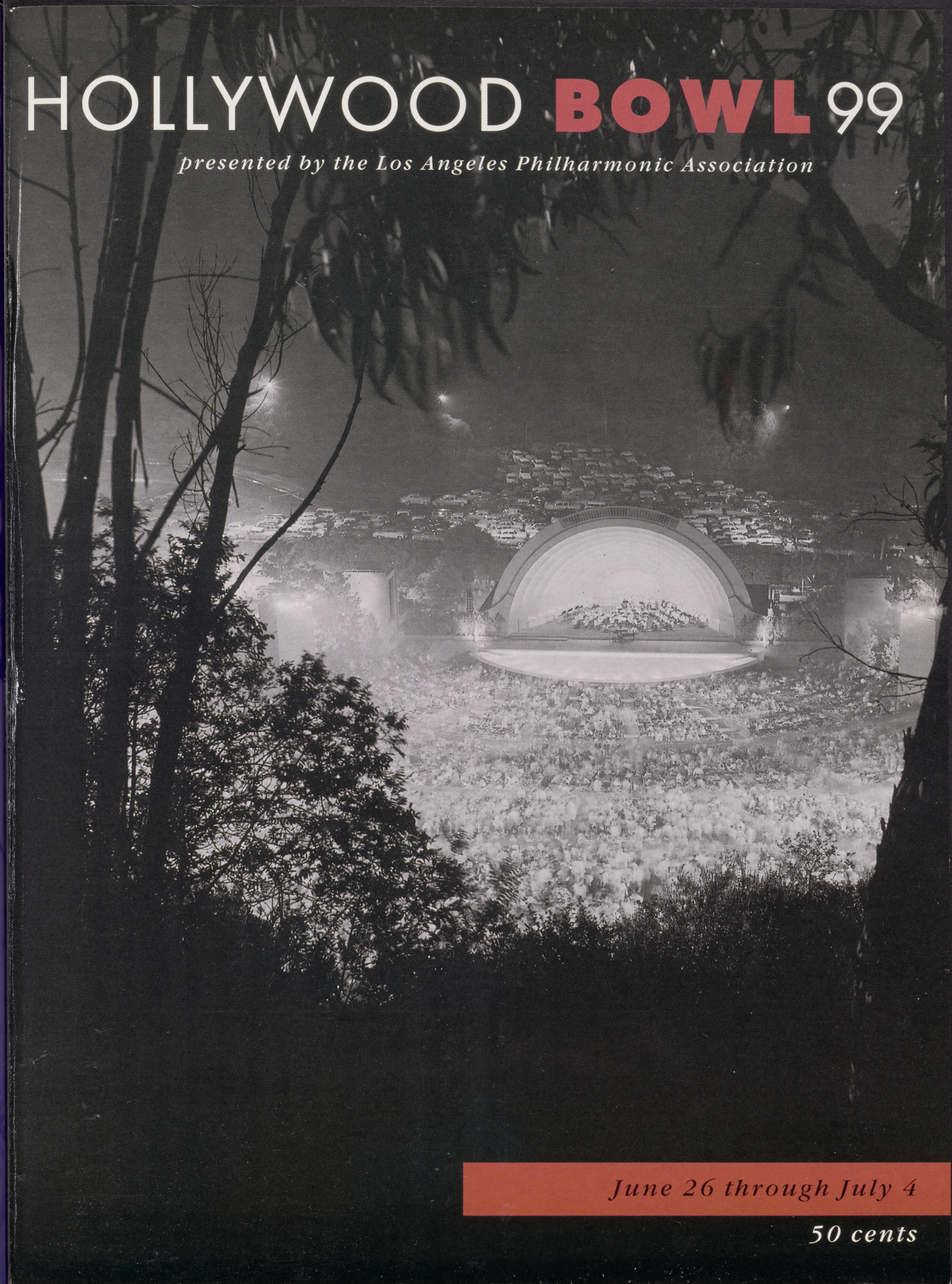
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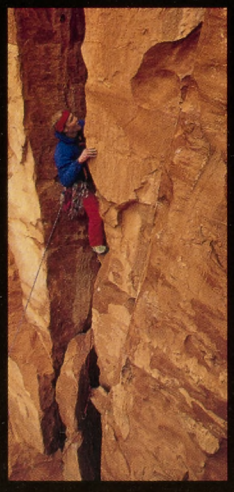
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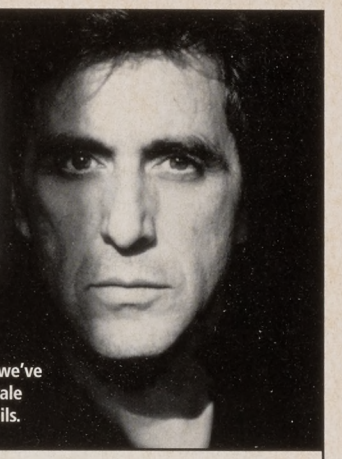
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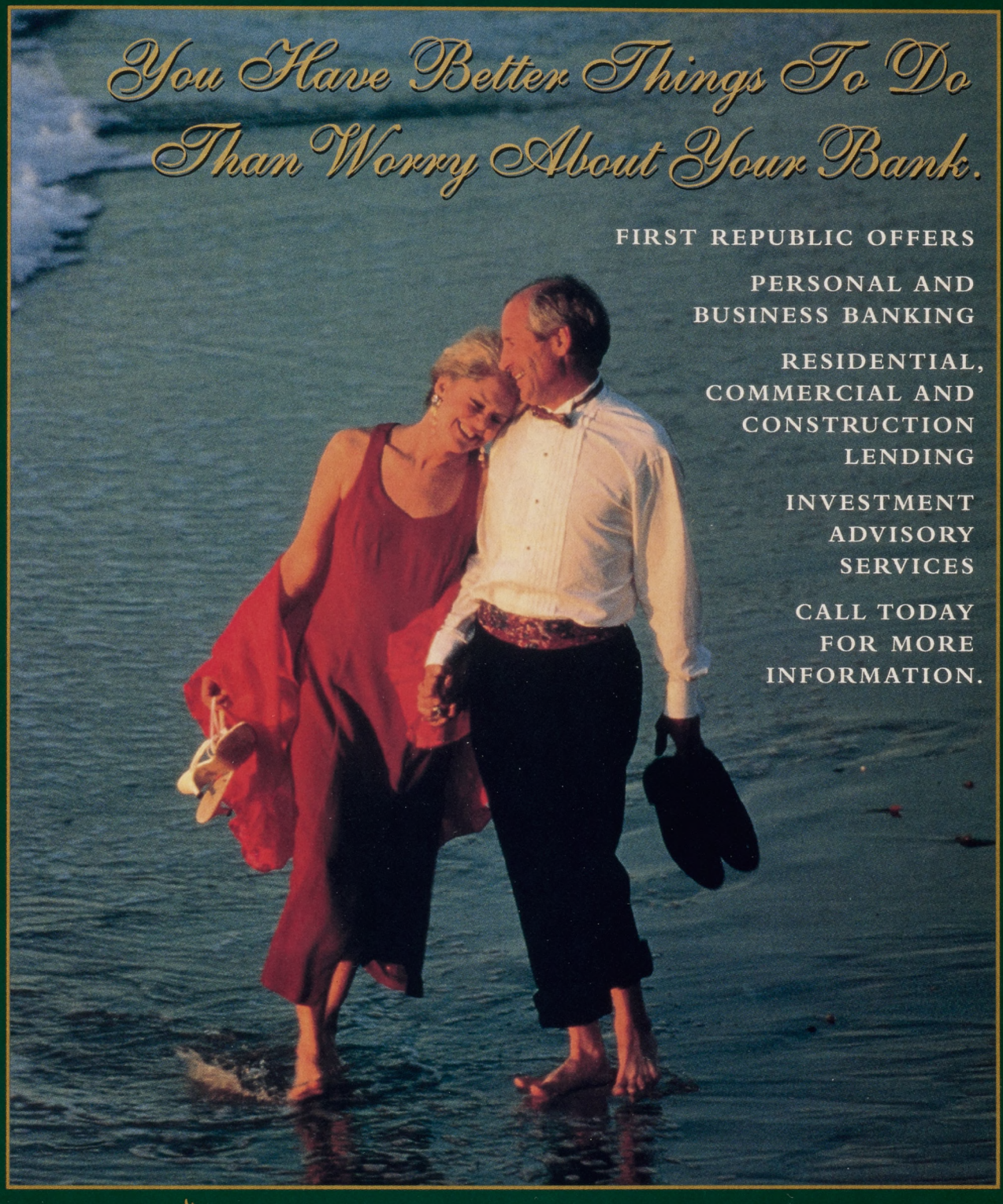
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The Hollywood Bowl is on the Air!

Here's an up-to-the-minute listing of where you can go for exciting interviews, the latest and hottest news of upcoming Hollywood Bowl events, and features about artists coming to the Bowl:

- KUSC 91.5 FM, media sponsor for KUSC's Tuesday Nights at the Hollywood Bowl, features informative and in-depth interviews of conductors and soloists appearing at the Bowl, on "Music 'Til Dawn," hosted by Jim Svejda, every Monday evening from July 5 — September 6.

- "Café LA," hosted by Tom Schnabel, will broadcast live from the Hollywood Bowl during WORLD FESTIVAL '99, 2–5 p.m. on 89.9 FM, KCRW. Interviews, music, and fun. June 26, 27, July 11, 18, 25, August 1, and September 12.

- KPFK 90.7 FM, Sunday's WORLD FESTIVAL '99 media sponsor for the Hollywood Bowl, will broadcast live from the Hollywood Bowl, 5:30-7 p.m., June 27, July 11 and 25, and August 1, 15, and 22, featuring interviews with World Music artists.

- KLON 88.1 FM, LA's Jazz station and media sponsor for Wednesday's Lexus Jazz at the Bowl, will broadcast live from the Hollywood Bowl on concert nights, 3–7 p.m., with host Chuck Niles.

- California Federal Bank's LA Philharmonic Preview Hour on 105.1 KKGO will feature interviews with some of the guest artists appearing with the Los Angeles Philharmonic this summer season.





Welcome to the **Summer Festival** 1999!

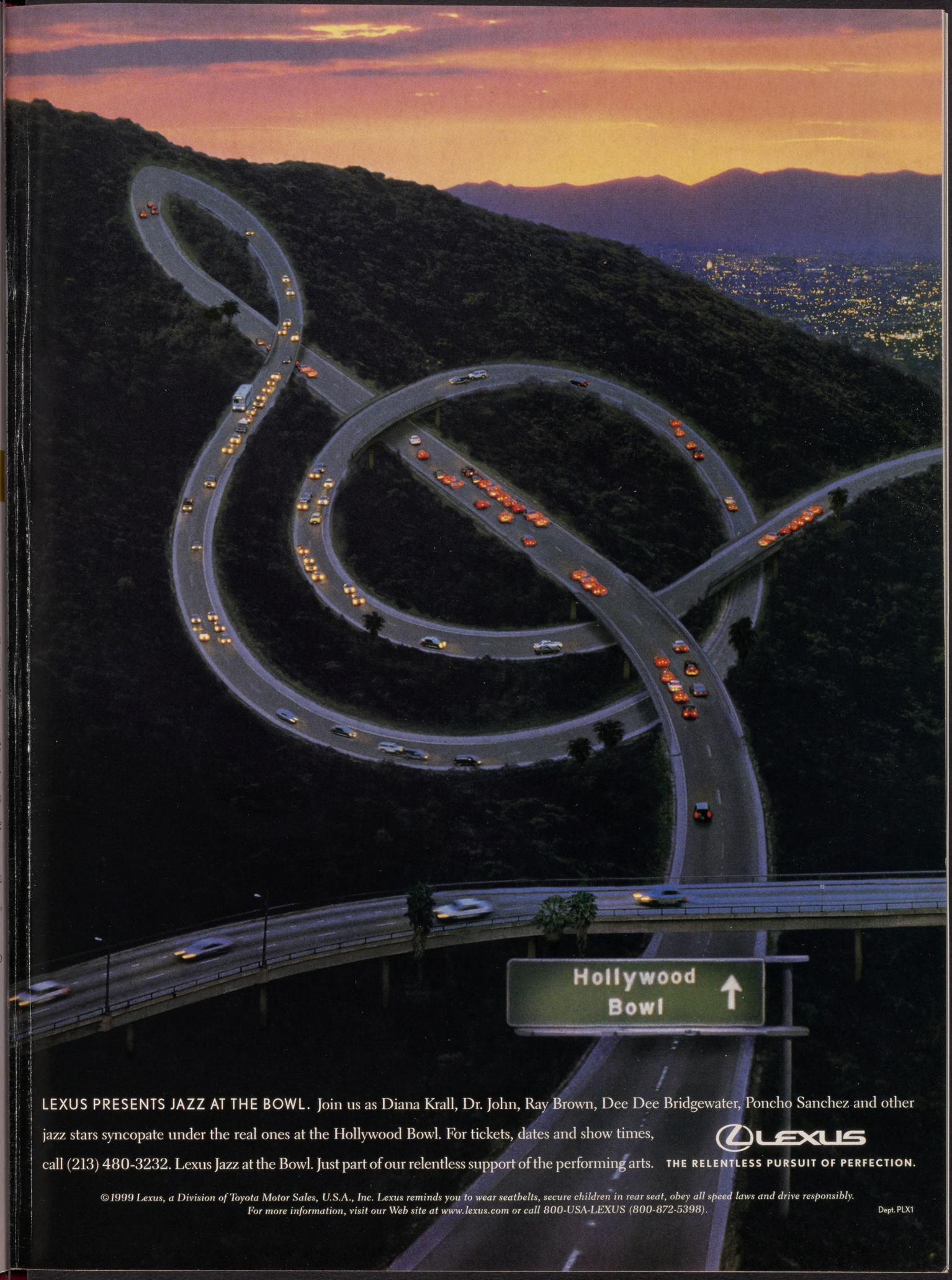
We hope your evening has begun successfully. We trust you had a smooth arrival at the Hollywood Bowl, that you are comfortably settled in your seats, and eager to hear what the musicians and artists have prepared for you. Let the celebration begin!

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May you leave tonight with a feeling of enrichment — the concert you attended in this verdant oasis having left you with the sense of inspiration, beauty, and fulfillment music offers us all.

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No Language **Barriers**

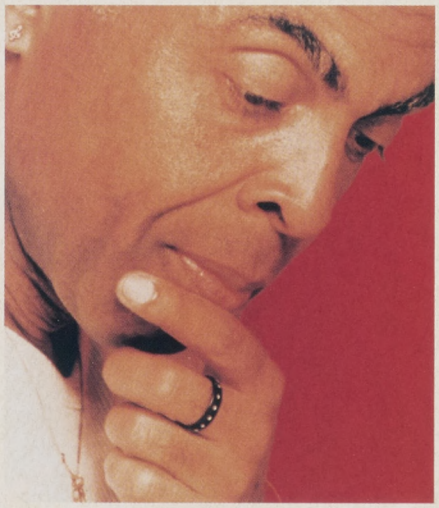
World Festival '99 comes to the Hollywood Bowl

by Tom Schnabel



FLAVIO COLKER

Carlinhos Brown



GAL OPPIDO

Gilberto Gil



Aster Aweke

I've always been crazy about music. It all started when I was about eight years old. My older brother would bring home all the hot new 7 inch, 45 rpm singles of R & B artists like Little Richard, Larry Williams, Bobby Bland, Fats Domino, Jerry Lee Lewis, and other early icons of American pop music. Later, in high school, I discovered jazz. I was mesmerized by Coltrane's album *Impressions*. Listening to it over and over again, I was inexplicably hypnotized and intoxicated by something in it, and it was years before I understood just what that something was.

Coltrane had completely mastered playing all kinds of Western European harmonic systems and chord changes, and was studying Indian music with the Indian maestro Ravi Shankar and African rhythms with the great Nigerian drummer Babatunde Olatunji. Coltrane started experimenting modally in order to have more freedom as an improvising soloist. He was tapping into the roots of a very old tree: traditional music of non-Western cultures, now known as "world music." My early and continuing fascination with Coltrane's music was, in retrospect, early ear training that helped me to better explore, appreciate, and love music from other cultures. I was no musicologist, but I realized that something was happening when I listened to this music, something psychic and deeper than language. There was never any language barrier.

> Much of the music we enjoy today represents a mix of different musics from different countries.

You might ask: Why bother listening to music from other cultures? Isn't it just easier to stick with pop music sung in English? It would be easier, but much less interesting. We also wouldn't learn as much about other people and, in the end, about ourselves.

How does it all begin on the musical level? What do we have in common with people whose tongues we don't speak? I think the process starts with the first rhythm we experience, our mother's heartbeat. Rhythm communicates something very elemental, something beyond language: it is the very pulse of life that we feel while tethered inside the womb.

In traditional African music, rhythm always reigns supreme. Powerful rhythm was and is so imbedded in the African psyche that even slavery couldn't stop it. Slave traders found that putting drummers aboard ships bound for the New World gave the human cargo a better chance of surviving the grueling trip. This is one way that syncopated African rhythms spread throughout the African Diaspora. African rhythms — which are actually languages (think of the Yoruba talking drums) — remain part of a rich cultural legacy brought to the New World.

Much of the music we enjoy today represents a mix of different musics from different countries. American rhythm and blues from the 1950s came out of New Orleans which, as a port city and melting pot, took in a lot of Cuban music. This was later a catalyst for the Beatles, the Rolling Stones, and other big pop groups who loved Little Richard, Fats Domino, and other R & B icons. Cuban music itself represents one of the great synergies, a mixture of Spanish folk songs, Arab and Jewish styles, brought by Moors and Jews coming to Cuba after they were forced out of Spain in 1492. Add to this heady brew the powerful elixir of African rhythm, and


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Juan José Mosalini & his Grand Orchestra de Tango

you have the basic recipe of Cuban music. The same can be said of Brazilian music, since Portugal banished its Moors and Jews shortly after the Spanish, with a huge contingent of African slaves soon to come. Even Argentine tango is a mix of African and European elements.

The concept of world music is hotly debated. Musicians like Gilberto Gil (coming to the Hollywood Bowl in a concert entitled "Tropical Heat" — Sept. 12) dismiss the term: he was making music that fuses many disparate elements long before the term was coined (supposedly by London marketing people who initially devised the name to sell more records). Whatever term we choose to describe it, this new international music is a fusion of elements: traditional folk music mixed with modern (often electronic) instruments, hi-tech studio production, and European influences as well. What we call "world music" certainly wasn't around when I first started listening to ethnic music on scratchy field recordings. The new, hybridized music came later, when young people in Africa, India, Latin America, and other places heard the Beatles, James Brown, Elvis Presley, Cuba's Orquesta Aragon, and other groups on the radio.

The invention and introduction of radio was key: wherever it appeared, it introduced people to other music, ideas, and cultural attitudes. When Africa finally got radio in the 1940s and 1950s, programs like The Voice of America could be heard, bringing American culture to new audiences. Portable transistor radios later made it possible for large numbers of people to listen for the first time.

Another key development in the evolution of world music has been the invention and proliferation of the audiocassette in the early 1970s. The availability of affordable and reproducible cassettes (and the boomboxes to play them) meant that for the first time people everywhere could afford to buy music. Ambitious young musicians in developing countries were exposed to the music of the Beatles, James Brown, and Jimi Hendrix, among others — for them, new and exotic sounds. Soon they were combining them with their own music.

World music is as much about evolving technology as about music — a new and potent blend of traditional music and postwar technology — a cross pollination of musical idioms that has swept the globe. What makes this new music so interesting is the degree to which non-Western cultures have assimilated new influences yet retain their musical uniqueness. Many groups from the Hollywood Bowl's World Festival '99 roster have adapted Western influences with their own traditional music. Conversely, pop artists such as Brian Eno, David Byrne, Peter Gabriel, and Paul Simon have shown how elements from other musical cultures can successfully illuminate their own music, infusing it with new energy, surprises, and interest.

> In many ways, this new international music embraces the cross-pollination of cultures that truly reflects a modern world…

Let's look at some World Festival '99 performers to illustrate this. Take Carlinhos Brown, who headlines "Brazil Nights," opening World Festival '99 on June 26 and 27. There are many different musical styles represented in Carlinhos' mix, typical of the way music combines and recombines in today's information age. His mother was an evangelical protestant who thought drumming was the devil's doing, while his father practiced the Afro-Brazilian religion known as *candomblé*. Carlinhos Brown cites the influence of James Brown (from whom Carlinhos took his last name), the Beatles, Jorge Ben, the Jackson 5, Gregorian Chant, bossa nova, *tropicalia*, American funk and soul, jazz, hip hop, and rap.

Another Brazilian musician, the legendary Gilberto Gil, ("Tropical Heat" –September 12) which concludes World Festival '99, shows a similar plethora of influences, including American jazz, soul, the Beatles, R & B, bossa nova, Bahian-



Rahat N.F.A. Khan

style drumming, and classic samba. Ethiopian superstar Aster Aweke ("African Pulse" — July 25) has spiced up traditional 6/8 Ethiopian rhythms, adding a horn section and keyboards more typical of Memphis soul music. Norteño giant Flaco Jimenez ("Roots, Rock & Rhythm" — August 1) plays a spicy Texan blend concocted from German brass music, accordions, polkas, and traditional Mexican *sones* and *boleros*.

Other artists featured in the World Festival '99 have found other paths to greatness. Juan José Mosalini's Grand Orchestra de Tango ("Tango and Romance" — July 11) extends the *nuevo tango* legacy of the late Astor Piazzolla. African diva Oumou Sangare, ("African Pulse" — July 25th) has chosen to preserve the "Wassalou" style used by female singers from Southern Mali. The Armenian Festival Ensemble ("Hallelujah" — August 15th) plays a sublimely spiritual music that goes back to pre-Christian times. On the same "Hallelujah" bill, Rahat Nusrat Fateh Ali Khan, musical heir to the late Nusrat Fateh Ali Khan, continues the traditional *qawwali* sound of Pakistani sufi music, with harmoniums, tablas, and soaring, exhortatory vocals.

In many ways, this new international music embraces the cross-pollination of cultures that truly reflects a modern world… perched on the edge of the next millennium. It welcomes and celebrates the cultural melting pot that Los Angeles has become, an international metropolis where over eighty languages are now spoken. We invite you to enjoy, exult, learn — and just plain have fun — at World Festival '99 at the Hollywood Bowl. □

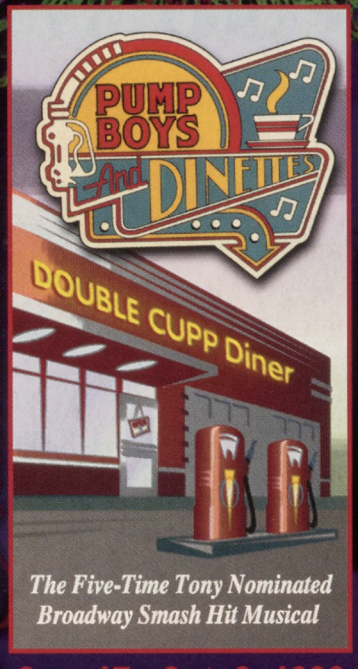
Tom Schnabel is Program Director for World Music at the Hollywood Bowl.

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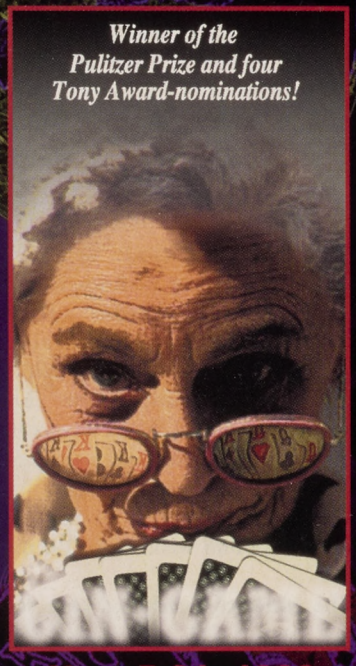
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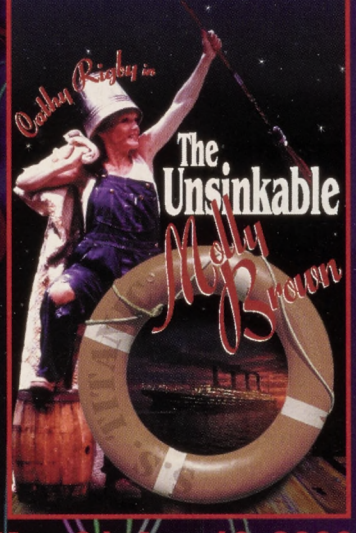
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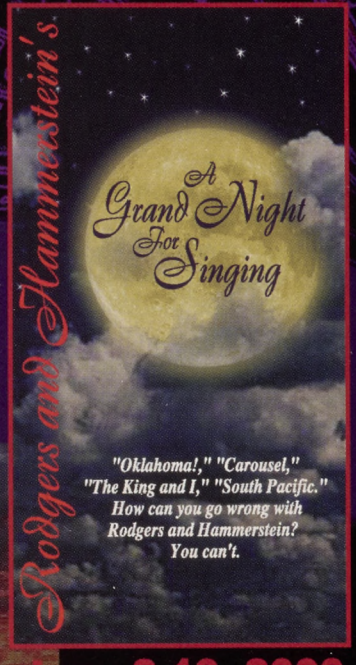
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The Concerto:
An Immortal Struggle

by Dennis Bade

The spectacle of gladiatorial combat endures in our own time: contests of physical strength, fitness, and endurance draw huge pay-per-view audiences, and team sports (baseball, basketball, football, hockey, soccer, etc.) provoke intense and passionate commitment from enthusiasts of all ages.

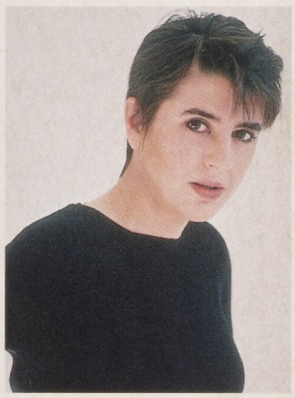
The musical equivalent of this combat is equally alive and well: we call it the concerto.

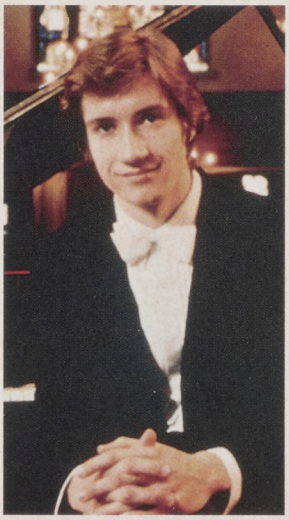
The concerto developed over the centuries from vocal and choral works to instrumental ones with multiple soloists on up to the more modern "concerto for orchestra." The term's elusive origins include the Latin root *concertare* ("to contend, dispute, debate") and the much different Italian meaning ("to arrange, agree, get together," i.e. "to act in concert"). This later sense is related to the parallel Greek-derived Italian term *sinfonia* ("to sound together").

This summer, virtually every Los Angeles Philharmonic concert at the Hollywood Bowl offers some sort of concerto. These works have justifiably become audience favorites, and the excitement of hearing an established master or an emerging new talent in a musical contest of strength and endurance is an essential element of every season at the Hollywood Bowl.


J.HENRY FAIR


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Artists performing concertos this summer at the Hollywood Bowl (clockwise, from left): violinist Vadim Repin (Shostakovich No. 1, Aug. 5); pianist Nikolai Lugansky (Tchaikovsky's 1st, Aug. 13/14); pianist Hélène Grimaud (Beethoven 4th, Aug. 26); violinist Gil Shaham (Prokofiev No. 1, July 13); violinist Nadja Salerno-Sonnenberg (Mendelssohn, July 22).

Among the very first concertos written for the violin were those by Antonio Vivaldi (around the turn of the 18th century), which served as the model for J. S. Bach's efforts in the form. The Hollywood Bowl concert of September 2 includes two popular works by Bach which illustrate the diversity that was typical in the early 1700s: the Brandenburg Concerto No. 1 features horns, oboes, and bassoons, along with a special *violino piccolo*; the Double Concerto in D minor calls for *two* violins, whose rapturous dialogue (especially in the slow movement) is unspeakably sublime. Here, at least for a while, the battle is forgotten.

Later that century, around 1775, the 19-year-old Mozart wrote a series of five violin concertos. Although the performing forces are modest, these exquisitely crafted works are prime examples of how much extra drama results when a composer pits a solo instrument "against" an orchestra. Thematic materials are borrowed and tossed about, and even though we know that all will end well, the thrill of seeing (and hearing) the individual player doing battle with the massed forces of the ensemble are very real.

The third of the Mozart Violin Concertos will be performed on the first Thursday evening of the Los Angeles Philharmonic's summer season at the Hollywood Bowl (July 8); two days earlier, at the opening event of the Tuesday series (July 6), a prime example of the violin concerto from the 19th century, the Bruch G-minor, will be the centerpiece of the program.

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Illustration by Luba Lukova.

(Clockwise from right): pianist Alexander Toradze (Scriabin's *Prometheus*, Aug. 24); violinists Alexander Treger and Bing Wang (Bach Double Concerto, Sept. 2); violinist Ida Haendel (Brahms, Aug. 19); pianist Garrick Ohlsson (Grieg, August 3).





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Violin concertos being played during the 1999 Bowl season include, in addition to the Bach, Bruch, and Mozart works, Prokofiev's scintillating First Concerto (July 13), the beloved Mendelssohn E-minor (July 22), and the towering Brahms D-major (August 19).

In the haunting Shostakovich Violin Concerto No. 1 (August 5), which was completed in 1948 but withheld by the composer until 1955, the time-honored concepts of showcasing virtuosity and setting the solo player against the orchestra take on a whole new significance: during those years in Russia, the composer's individual struggle for survival against the oppressive totalitarian regimes of Stalin and Krushchev was aptly reflected in this powerful music.

Probably no single group of works in the concerto form offers audiences a greater combination of musical drama and sheer poetry and passion than the five Piano Concertos of Beethoven.

They span more than 15 years of the composer's career (sketches for the earliest date from 1793; the last was written in 1809) and each of the five is noticeably different from its predecessor. The piano itself was changing dramatically during these years and Beethoven took full advantage of the developing technology to write ever more daring and dramatic music.

These new instruments could be played more loudly (in Italian, *forte*) as well as more softly (*piano*) than the instruments for which Mozart wrote his keyboard concertos. Even the range of notes available was expanding, and Beethoven used the extremes of register to powerful effect. Adding to the drama, the composer himself was the soloist in the premieres of the first four concertos, but his increasing deafness prevented him from playing the most famous of them all, his "Emperor" Concerto.

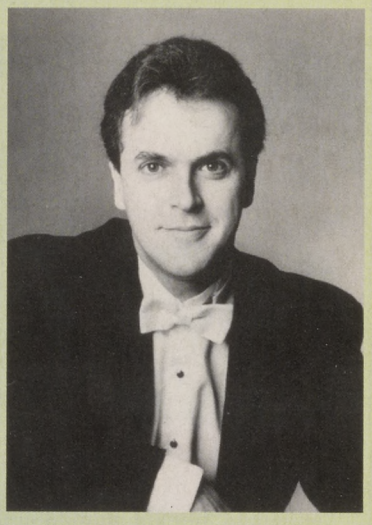
The complete Beethoven cycle is being performed this summer, on alternating Thursdays beginning July 15 with the First (it was actually written second, but published first). The earlier work, which was eventually published as No. 2 (July 29), is an undeniable expression of the composer's love for Mozart. The Concerto No. 3 (August 12) shares the key of C minor with Beethoven's mighty Fifth Symphony, and there is plenty of drama just beneath the surface of this masterwork. The Fourth Piano Concerto (August 26), one of Beethoven's most introverted scores, reveals the essentially Classical core of this quintessential Romantic composer. The cycle is capped by the grandiose and flamboyant "Emperor" Concerto (September 9).

Other piano concertos to be heard this summer at the Bowl range from such favorites as the Grieg (August 3) and the Tchaikovsky First (August 13 and 14) to the enchanting "Egyptian" Concerto by Saint-Saëns (July 27) and Gershwin's perennial *Rhapsody in Blue* (August 31).

This special season truly includes something for everyone, a suitable celebration for the end of a "Surprising Century."

Let the battles begin! □

Dennis Bade is the Los Angeles Philharmonic's Director of Publications.



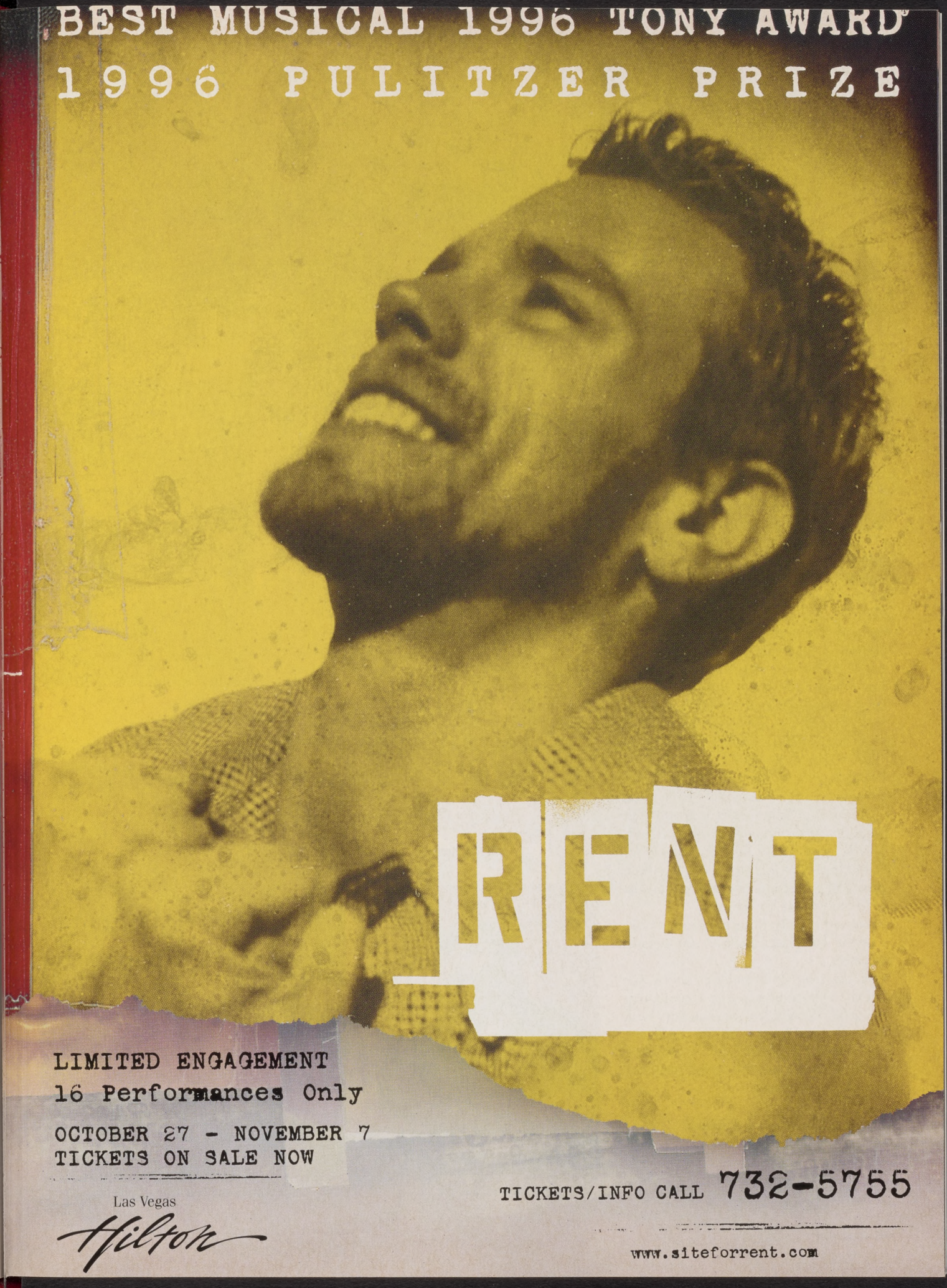
Concerto-Style Compositions Call for Collaboration

Tuesday, July 20, Principal Concertmaster Martin Chalifour plays two French works which place the solo violinist squarely in the center of the ring.

The first is the rarely encountered *Poème* by Ernest Chausson, a late work by the elusive French composer. Based on a short story by Turgenev, it originally carried a title longer almost than the music: "The Song of Love Triumphant: Symphonic Poem for Violin and Orchestra."

The other "mini-concerto" that evening is by the so-called "French Beethoven," Camille Saint-Saëns. His *Introduction and rondo capriccioso* offers dazzling fireworks of a musical sort, just the ticket for a summer evening under the stars.

The Canadian-born Chalifour has appeared often as a soloist with the Los Angeles Philharmonic, not only at the Bowl and at the Music Center's Dorothy Chandler Pavilion, but also in New York City's Avery Fisher Hall. He made his Bowl concerto debut in Lalo's *Symphonie espagnole* in 1996.


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Lexus Jazz at the Bowl
Gets Serious!

John Clayton Appointed as Artistic Director
Clayton-Hamilton Jazz Orchestra is the New Ensemble-in-Residence

by Dave Kopplin

There's no doubt: bassist/composer/arranger John Clayton is one busy guy. He seems to be just about everywhere these days. One day he's in Denver performing at a convention of bass players. The next day he's flying to Salt Lake City for a concert with Milt Jackson, then immediately off to Europe to conduct a pops concert in Cologne. Clayton teaches at USC *and* at UCLA, the two big universities in town. He's playing on everyone's records, it seems, and he is furiously writing arrangements and compositions for a slew of different artists as well as for the band he co-leads, the Clayton-Hamilton Jazz Orchestra. Is there anything else he could possibly want to add to this busy agenda?

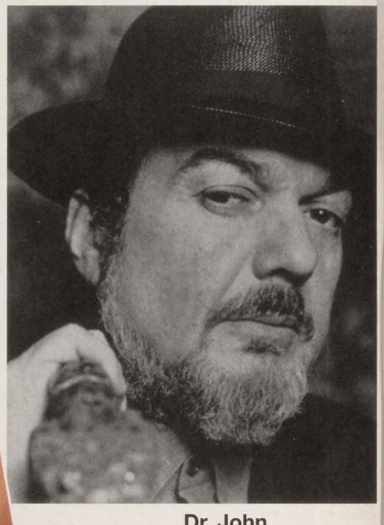
The answer is an unqualified "yes!" Beginning with the 1999 Hollywood Bowl season, John Clayton is the Los Angeles Philharmonic Association's new Artistic Director of Jazz. So, on top of everything else, John Clayton has been busy with programming jazz artists for the 1999 Hollywood Bowl season.

Not surprisingly, this is the kind of challenge he has been drawn to throughout his career.

As the new Artistic Director, he has had the opportunity to create something new and exciting in conjunction with the Hollywood Bowl, a facility run by the Los Angeles Philharmonic Association, which many people feel is the best outdoor theater anywhere.


ROCKY SCHENCK

Diana Krall



Dr. John



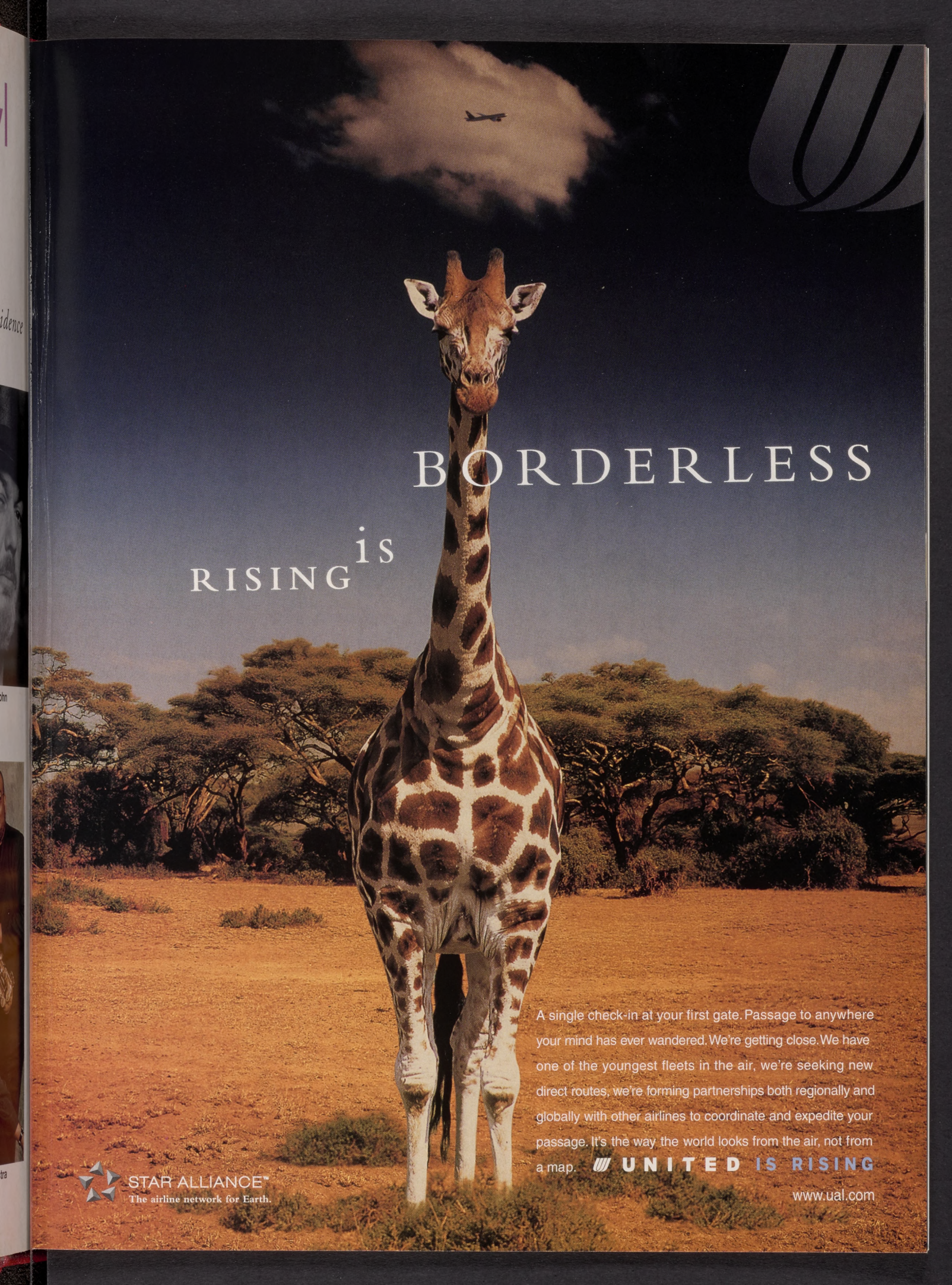
Poncho Sanchez



Clayton-Hamilton Jazz Orchestra

One-of-a-Kind Events Planned

Planning a whole season of new music and new arrangements for the Clayton-Hamilton Jazz Orchestra is an integral

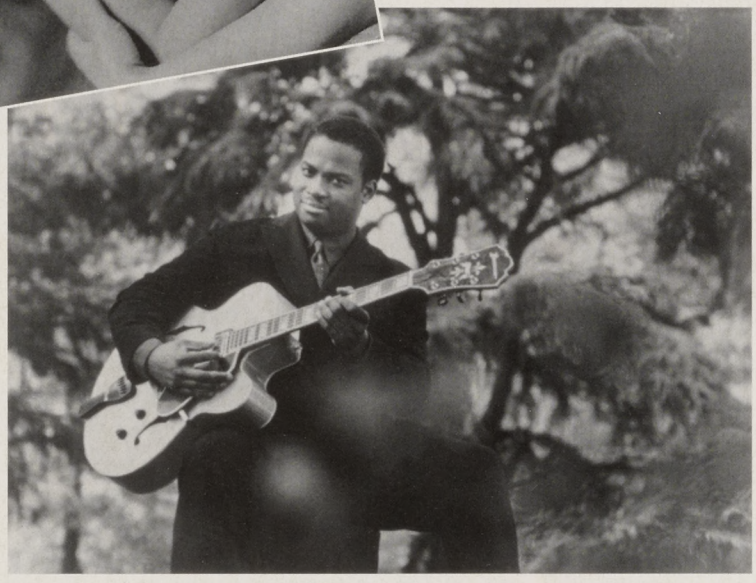

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Regina Carter



John Pizzarelli



JEFFREY HENSON SCALES

Russell Malone

part of the new sound of the Lexus Jazz at the Bowl Series.

As well, a host of major artists are scheduled for the 1999 Hollywood Bowl season, and Clayton, for one, can't wait for it to start.

These won't be ordinary concerts, either. With the Clayton-Hamilton Jazz Orchestra (CHJO) as the new artists-in-residence for the highly-acclaimed series (now in its 20th year) the bar has been raised. Clayton and the CHJO will play a featured role on all of the concerts, creating unique collaborations with all of the visiting artists this season. "This will not just be another gig with artists playing tunes off their latest album. Each concert will be a one-of-a-kind event, with arrangements and compositions written specifically for these evenings," said Clayton. "I'm excited about the opportunity to create a *totally* unique sound that reflects the CHJO and the visiting artists. This is music that won't be heard anywhere else."

Of course, jazz fans will still be able to hear their favorite artists performing their favorite tunes. On each show, artists will have an opportunity to shine with their own groups as well as with the CHJO. "You'll still get to hear each of the headliners do their thing, do what they do best," reassured Clayton.

Surprises in Store as Diana Krall Kicks Off Lexus Jazz at the Bowl Series

Diana Krall, already a favorite of jazz fans in Southern California, will be the first of the featured artists on the eight-concert Lexus Jazz at the Bowl series ("Love Scenes Live!" — July 7). For this concert, Clayton is furiously working on brand new, original arrangements that show a different side of the talented young artist. "She's basically known for a very mellow, romantic, bluesy sound, but this is going to be the Diana that people haven't discovered yet," said Clayton. "Oh yes, we are going to go for something a little different," confirmed Krall.

Krall is quite enthusiastic about the collaboration. "I love working with John; he's like family. And I love the Hollywood Bowl," said Krall, who lived in Los Angeles from 1984 to 1987. "I used to go to the Bowl all the time when I lived in L.A. It has this great vibe — like a real serious concert hall and relaxed nightclub at the same time. It's so great to play there."

Nobody will be very specific about the surprises in store on her show, but Clayton did hint at some possibilities. "Well, Diana is well aware of the legendary collaboration between Frank Sinatra and the Count Basie Orchestra at the Sands in Las Vegas," Clayton noted with a smile.

Latin Jazz artist Poncho Sanchez highlights the second show in the series ("Jazz Picante" — July 21). This show, too, is an opportunity to hear Sanchez and his group in a completely unique evening, together with the Clayton-Hamilton Jazz Orchestra, and performing with some of the top Latin Jazz artists around.

"If you're a Latin Jazz fan, this show will knock your socks off," said Lindsey Nelson, General Manager of Programming at the Hollywood Bowl. Sanchez and his group are joined on this night by Los Angeles' own Latin Jazz sensations Alex Acuña and Justo Almario with their group Tolú, as well as the exciting newcomer Andy Vargas.

Legends of Tomorrow Together With Jazz Stars of Today

Indeed, in addition to hearing some of legendary artists in jazz today — in ways that they've never been presented before — this summer's roster also includes artists who are garnering tremendous critical attention but may not have been discovered by a wider audience. Andy Vargas is one such artist. "He's got everything: talent, energy, charisma, good looks," said Nelson. "He's going to be huge!"

Another rising star who's turning heads is Regina Carter, featured on a show with the CHJO, Grammy award-winner Dee Dee Bridgewater, and renowned bassist Ray Brown ("Singin' Strong, Swingin' Hard" — August 4). Carter was featured in the June issue of *DOWN BEAT* magazine as one of the top young artists who are leading jazz music "to higher levels of creativity… and to unforseen frontiers."

"Carter has a way of stealing the show," *DOWN BEAT's* John Janowiak wrote of the talented young jazz violinist. "Her appeal transcends… it goes beyond tech-



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nical virtuosity." Her appeal also seems to transcend the jazz world, too: in addition to two succesful smooth jazz albums of her own, and numerous gigs with noted jazz artists such as Kenny Barron and Steve Turre, she has recently performed or recorded with Dolly Parton, Billy Joel, Aretha Franklin, and Lauryn Hill, among many others.

Byron Stripling joins the CHJO and two legendary performers, pianist/vocalist/composer Dr. John and drummer Billy Higgins, on an evening that will bring the fire and spice of New Orleans to the Hollywood Bowl stage ("The Real Thing" — August 11). A recreation of the famous "second line" sound of New Orleans street bands will be a part of this evening ("second line" is a reference to the driving rhythm instruments that follow the "first line" of winds and brass in the street bands of old New Orleans). Stripling, who starred in the Broadway musical "Satchmo" about the life of Louis Armstrong, is one of the most versatile and exciting trumpet players on the jazz scene today.

Few need an introduction to Dr. John, who is also featured on the August 11 show. Popularly known as "The Night Tripper," he is also the undisputed guru of New Orleans style blues and R & B piano playing. Jazz fans may not know that Clayton and Dr. John have worked together before. Expect some musical pyrotechnics: this show, said Clayton, should be "dynamite!"

Vocalists Dee Daniels and Kevin Mahogony — both performers who are well-known in jazz circles but deserving of wider recognition — come together with the CHJO and the celebrated Grammy winning vocal group Take 6 for an evening which celebrates the influence of gospel music in jazz ("Lift Every Voice and Swing" — August 18). "We want to 'raise the roof,'" joked Clayton.

Special Evenings and Special Tributes: Guitarists, Jazz Royalty, and Hollywood Legacy of Joe Williams Remembered

John Pizzarelli, Russell Malone, and Mark Whitfield join the CHJO for a special evening dedicated to jazz guitarists ("Swingin' on Six Strings" — August 25). All three of these fine guitarists have burgeoning solo careers and bring a special passion and individuality to their instruments. Both Pizzarelli and Malone have wowed Hollywood Bowl audiences in recent years: Pizzarelli appeared on the Hollywood Bowl Opening Gala concert in 1997, while Malone virtually stopped the show last summer with Diana Krall. Whitfield makes his Bowl debut on this evening.

A summer-long tribute to the music of Duke Ellington and to Hoagey Carmichael — both of whom would have been 100 years old this year — culminates on the next concert ("Jazz Royalty" — September 8). Together with an all-star band made up of renowned big band alumni, highlighted by singer Carmen Bradford, this evening will recreate the excitement and sounds of the famous "battle of the bands" that took place between the Duke Ellington and Count Basie Orchestras. The renowned jazz and blues singer Joe Williams, who passed away earlier this year, will be remembered in this special evening.

The Lexus Jazz at the Bowl series ends with a tribute to the brilliant contribution to jazz made by three "local heroes": Johnny Mandel, Quincy Jones, and the late Henry Mancini. Of course, their legacy is hardly just local: you'd virtually have to have been stranded on a desert island for the last half century to have missed the music of these master musicians. "This concert is going to be like a big party thrown by musicians for their musician friends," said Clayton. He added: "Anything can happen!" The jazz party of the season ends as vocalist/pianist Shirley Horn, saxophonist Plas Johnson, flutist Greg Jefferson, trumpeter Jack Sheldon, and the CHJO pay special tribute and party down for the hometown "players" and fans.

Indeed, if this season is any indication, this is just the start of something big. With a line up of concerts like this, with the park-like setting of this stunning concert venue, and with an accomplished and swinging ensemble-in-residence like the Clayton-Hamilton Jazz Orchestra, there are plenty of reasons to get excited about the future of jazz at the Hollywood Bowl.

And this is only the beginning. "The Philharmonic Association is serious about jazz. They have made a commitment to John Clayton's vision for the long term," said Nelson.

"We're really looking to start something exciting here," echoed Clayton. "We want these concerts to become a tradition for people. We want to offer concerts to jazz lovers that are so good they *have* to go."

The truth is, you'll definitely miss something special if you don't. □

Dave Kopplin is editor of the Hollywood Bowl *magazine and a frequent contributor to* Performing Arts *magazine.*

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	6 **RUSSIAN TALES** **Los Angeles Philharmonic** **Andrew Litton**, conductor **Gil Shaham**, violin **Los Angeles Master Chorale** Prokofiev: Violin Concerto No. 1 Prokofiev: scenes from *Ivan the Terrible* with film. Media Sponsor: KUSC 91.5 FM.	**7** **BEETHOVEN & TCHAIKOVSKY** **Los Angeles Philharmonic** **Andrew Litton**, conductor **Giovanni Bellucci**, piano Berlioz: *Benvenuto Cellini* Overture Beethoven: Piano Concerto No. 1 Tchaikovsky: Symphony No. 2, "Little Russian" Generously sponsored by United. Media Sponsor: Business News 22 KWHY-TV.	**8**
12	**13**	**14**	**15**
	**FRENCH SOJOURNS** **Los Angeles Philharmonic** **Jahja Ling**, conductor **Martin Chalifour**, violin Bizet: *Carmen* Suite No. 1 Chausson: *Poème* Saint-Saëns: Introduction and Rondo capriccioso Saint-Saëns: Symphony No. 3, "Organ" Symphony Media Sponsor: KUSC 91.5 FM.	7:30 p.m. **JAZZ PICANTE** **The Clayton-Hamilton Jazz Orchestra** **Poncho Sanchez** **Tolú** **Andy Vargas** These **giants of West Coast Latin jazz** come together for this once-in-a-lifetime evening with **the Clayton-Hamilton Jazz Orchestra** Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM.	**MARVELOUS MENDELSSOHN** **Los Angeles Philharmonic** **Jahja Ling**, conductor **Nadja Salerno-Sonnenberg**, violin Rossini: *The Thieving Magpie* Overture Mendelssohn: Violin Concerto Dvorák: Symphony No. 8 Generously sponsored by United.
19	**20**	**21**	**22**
	FANTASTIC ADVENTURES **Los Angeles Philharmonic** **Emmanuel Krivine**, conductor **Jean-Philippe Collard**, piano Dukas: *The Sorcerer's Apprentice* Saint-Saëns: Piano Concerto No. 5, "Egyptian" Berlioz: *Symphonie fantastique* Media Sponsor: KUSC 91.5 FM.		**BEETHOVEN & BRAHMS** **Los Angeles Philharmonic** **Emmanuel Krivine**, conductor **Andreas Haefliger**, piano Beethoven: Piano Concerto No. 2 Brahms: Symphony No. 2 Generously sponsored by United.
26	**27**	**28**	**29**

Artists, dates, and programs are subject to change.

FRIDAY	SATURDAY	SUNDAY
7:30 p.m. **THE HOLLYWOOD BOWL OPENING NIGHT GALA** **Hollywood Bowl Orchestra** **Sir George Martin**, conductor Celebrate the music of the Beatles with an eight-piece rock band and the Hollywood Bowl Orchestra conducted by **Sir George Martin** Generously sponsored by Countrywide. JUNE **25**	Saturday, June 26, 8:30 p.m. Sunday, June 27, 7:30 p.m. **BRAZIL NIGHTS (with dancers)** **Carlinhos Brown** **Sérgio Santos** **Viver Brasil** Celebrate *Carnaval* in the summer! Featuring Brazil's No. 1 artist, **Carlinhos Brown**, together with his spectacular band; Brazil's brightest new samba star **Sergio Santos**; and **Viver Brasil** – a 20-member dance troupe in *Carnaval* costume! Media Sponsor: KPFK 90.7 FM. **26**	**27**
7:30 p.m. **FOURTH OF JULY FIREWORKS SPECTACULAR** **Hollywood Bowl Orchestra** **John Mauceri**, conductor **Peter, Paul and Mary**, special guests There's no better place to celebrate America's birthday than at the biggest, boldest, and brightest party in town. This season's Spectacular features the legendary folk trio **Peter, Paul and Mary**, whose musical anthems continue to inspire and entertain four generations of Americans! And don't miss the most sensational *new* fireworks display in the West! Media Sponsor: 570 AM KLAC. **2**	**3**	**4**
100 YEARS OF BROADWAY featuring ***SOUTH PACIFIC*** and fireworks **Hollywood Bowl Orchestra** **John Mauceri**, conductor **Susan Egan, Marilyn Horne, Justino Díaz**, and **Davis Gaines,** vocalists **Mitch Hanlon Singers** The very best music from a century of Broadway favorites, plus a sneak preview of Broadway's exciting musical future. Featuring a special 50th-anniversary tribute to **Rodgers & Hammerstein's** cherished musical, ***South Pacific!*** The July 9 concert is generously sponsored by Countrywide. Media Sponsors: KFWB News 98 & LA Talk 1110 AM. July 9 Media Sponsor: KCET TV. **9**	**10**	7:30 p.m. **TANGO & ROMANCE** with fireworks & dancers **Susana Baca** **Juan José Mosalini** & his **Grand Orchestra de Tango.** **Susana Baca** is a Peruvian vocalist who sings sophisticated Afro-Peruvian folk songs. **Mosalini** & his **Grand Orchestra de Tango** are heir to the great Astor Piazzolla, **Mosalini** also evoking classic tango's heyday from the 1930s to the 1990s. Media Sponsor: KPFK 90.7 FM. **11**
VIVE LA FRANCE! with fireworks **Hollywood Bowl Orchestra** **John Mauceri**, conductor **Marcel Marceau**, special guest Join us for this romantic journey to Paris, the "City of Lights." It's a Bastille Day celebration *extraordinaire*, highlighted by the American orchestral debut of the celebrated mime artist **Marcel Marceau**, and the return of one of the most electrifying fireworks displays ever, set to **Ravel's** rapturous ***Bolero.*** The July 16 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. The July 17 concert is generously sponsored by Princess Cruises. Media Sponsor: LA Talk 1110 AM. **16**	**17**	7:30 p.m. **A MUSICAL STORYBOOK** **Hollywood Bowl Orchestra** **George Daugherty**, conductor **Amy Tan & Peter Dennis**, narrators **Chuck Jones'** animated version of ***Peter and the Wolf;*** Amy Tan's delightful ***The Chinese Siamese Cat;*** and **A. A. Milne's** original, classic ***Winnie the Pooh*** – with projections and narration! Media Sponsor: KPCC 89.3 FM. **18**
THE RETURN OF THE MASTER: JOHN WILLIAMS **Los Angeles Philharmonic** **John Williams**, conductor **John Williams** returns to the Bowl to conduct his scores from your favorite films, from ***Raiders of the Lost Ark*** to ***Jurassic Park*** – featuring the West Coast concert premiere of music from ***Star Wars Episode I: The Phantom Menace*** ! The July 23 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. The July 24 concert is generously sponsored by Viking Office Products. Media Sponsor: LA Talk 1110 AM. **23**	**24**	7:30 p.m. **AFRICAN PULSE** with dancers **Oumou Sangare** **Hassan Hakmoun** **Aster Aweke** Powerful voices and hot driving rhythms from three corners of Africa. Media Sponsors: KACE 103.9 & 98.3 FM; KPFK 90.7 FM. **25**
¡TROPICANA! with fireworks **Hollywood Bowl Orchestra** **John Mauceri**, conductor **Tito Puente and the Latin Jazz ensemble**, special guests **Tito Puente** – "King of Mambo" – and his band join **John Mauceri and the Hollywood Bowl Orchestra** as they perform sizzling favorites from the tropics. The July 30 concert is generously sponsored by Countrywide. Media Sponsors: KFWB News 98 & Arts and Entertainment Television. **30**	**31**	7:30 p.m. **ROOTS, ROCK & RHYTHM** with dancers **Flaco Jimenez** **Lonnie Brooks** **Natalie MacMaster** **Lakota Sioux Indian Dance Theatre** Celebrate our musical heritage — Blues, Celtic, Tex-Mex, and Native American dance. Media Sponsors: KPFK 90.7 FM; KPCC 89.3 FM. AUGUST **1**

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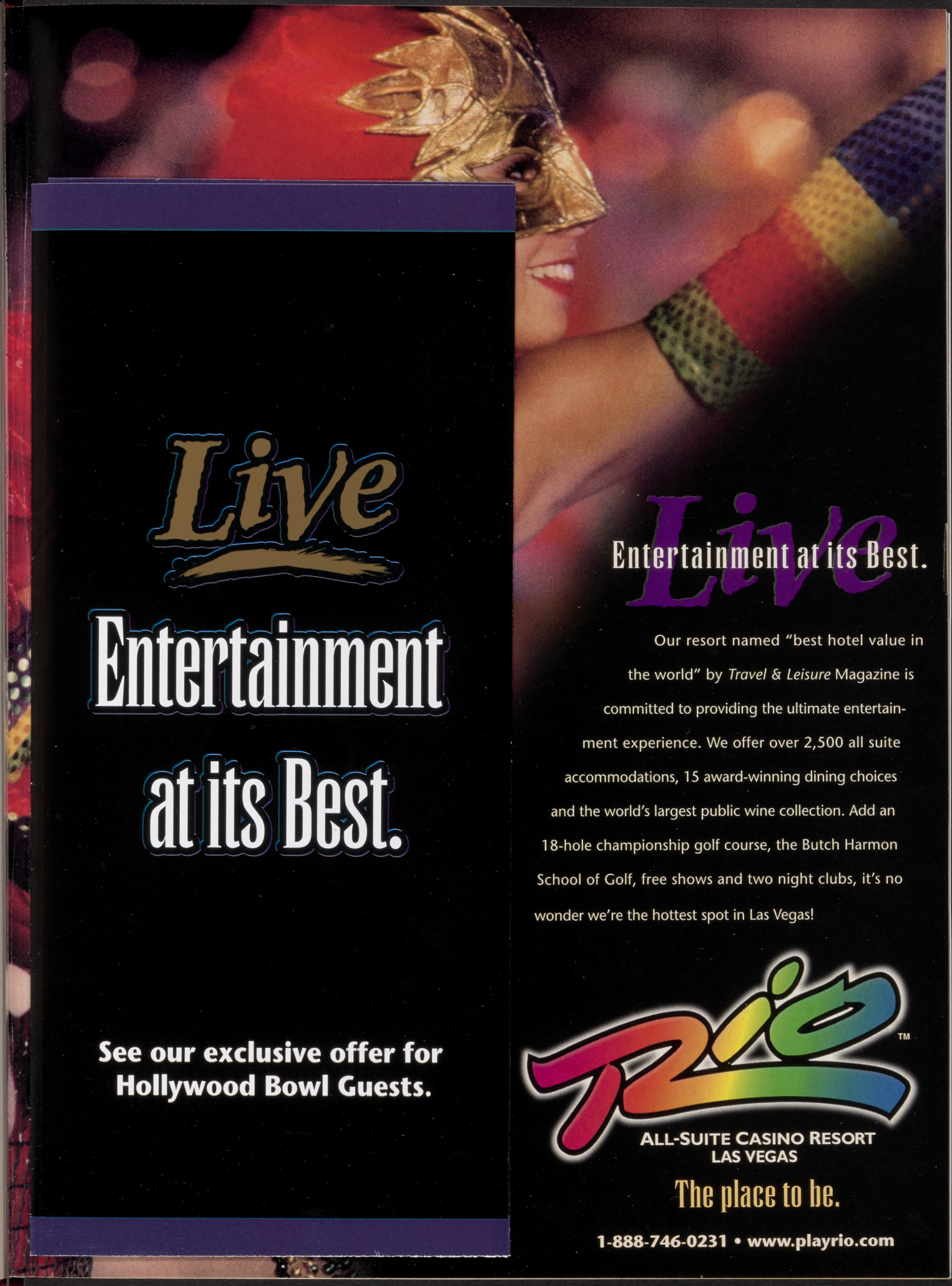
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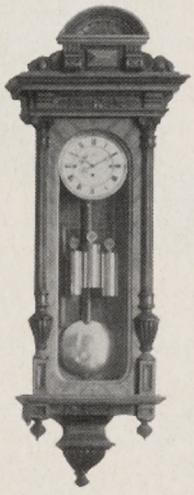
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Los Angeles County Arts Commission

Los Angeles County Arts Commission

There are over 1,000 arts organizations and 150,000 working artists in the County of Los Angeles, creating the largest concentration of arts activity in the United States. The mission of the Los Angeles County Arts Commission is to foster excellence, diversity, vitality and accessibility of the arts in this extraordinary community. The Commission provides leadership in cultural services of all disciplines for the County, including funding and technical assistance, information and resources to the community, artists, arts organizations and municipalities.

Producing the Summer Nights at the Ford series is just one of many Commission activities. The Commission also produces the annual Los Angeles County Holiday Celebration at the Music Center (broadcast live on KCET), the Los Angeles County-Wide Arts Open House the first Saturday in October and more than 100 free concerts in public sites each year in partnership with the Musicians Trust Fund Program.

The Los Angeles County Arts Commission was also a key player in the largest cultural tourism promotion in the United States – California: Culture's Edge, launched in the spring of 1998. The Commission convened the California Cultural Tourism Coalition, comprised of the California Arts Council, California Division of Tourism, Hyatt Hotels & Resorts, United Airlines, American Express, Los Angeles Convention & Visitors Bureau, City of San Diego Commission for Arts & Culture, San Francisco Art Commission and San Francisco Grants for the Arts. The centerpiece of the coalition's program was the promotion of 13 themed itineraries that focus on the cultural opportunities to be found in Los Angeles, San Diego and San Francisco and suggest 9-15 day stays in California.

The campaign achieved one of the most significant returns of any American Express destination marketing program to date. Of the 200,000 people who received the travel planner detailing the itineraries, 115,000 traveled to California and spent $154,664,870. After seeing the travel planner in Travel & Leisure magazine, 30,000 readers requested additional information on California's attractions. The coalition has been cited as a national model for public-private cooperation in the field of cultural tourism and the Arts Commission received an award for innovation from the County's Productivity Commission for this program.

The Los Angeles County Arts Commission, founded in 1947, is the second oldest public arts agency in California, San Francisco's having been established one year earlier. The Commission is an advisory group to the County Board of Supervisors consisting of 15 members, three appointed by each County Supervisor. Originally called the Music Commission, the name was later expanded to include the words "and Performing Arts" to recognize the growth of the arts community. Its present name was adopted in 1997 to signify support of all nonprofit arts.

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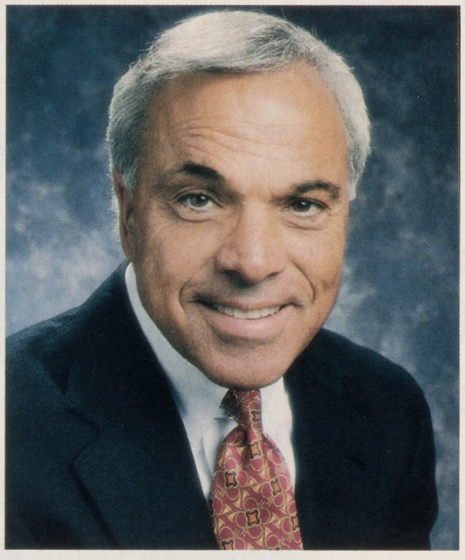
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Countrywide Named Official Home Loan Sponsor



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For the second consecutive year, Countrywide Home Loans is the Official Home Loan Sponsor of the Los Angeles Philharmonic and Hollywood Bowl, furthering their support of the Hollywood Bowl Summer Festival for the eighth straight season. "We see this sponsorship as an opportunity to be associated with a series of events that reflects 'best in class' for the arts in Los Angeles," said Angelo R. Mozilo, Chairman Countrywide Home Loans.

With Countrywide's support, the Hollywood Bowl will entertain guests at its Opening Gala on June 25 entitled, "Roll Over Beethoven, it's Beatles Night at the Bowl," celebrating the music of the Beatles. Also, throughout the summer, Countrywide will sponsor a series of six unforgettable Friday evening concerts, featuring the music from 100 Years of Broadway, a Romantic Journey with the music of France, and the Return of the Master: John Williams, as well as ¡Tropicana! with Tito Puente, the Latin Spectacular with Fernando de la Mora, and the Great American Concert - Swing Night!

Founded in 1969, Countrywide Home Loans is the nation's leading independent mortgage lender. Led by co-founders Angelo Mozilo and David Loeb, the company is committed to providing superior value to customers so that more Americans can achieve the dream of homeownership. "Our mission to provide superior customer service has never changed," Mr. Mozilo said. "We are proud to support the Los Angeles community through sponsorship of the Hollywood Bowl's summer concert series."

In the past, Countrywide sponsored "The Magic of Mancini," a celebration of the late Henry Mancini, whose music and style assured his place as one of the most admired American composers of our time. And last year's Opening Gala, "The Stars Salute Ernest Fleischmann" honored his contribution and devotion to the musical arts. The proceeds from both of these spectacular events benefited the Hollywood Bowl fund, which provides valuable support for educational and community programs assisting over 37,000 young people each year.

"Countrywide's generous commitment to the L.A. Philharmonic since 1991 demonstrates the company's desire to support artistic excellence and provide greater access to the arts for a broad cross-section of the community," said Los Angeles Philharmonic Board President Barry Sanders. "Continued commitment from Countrywide Home Loans and other sponsors is essential to enabling the L.A. Philharmonic and the Hollywood Bowl to continue its mission of bringing superior musical performances to Los Angeles and the World."



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"Brazil Nights"

VIVER BRASIL

SÉRGIO SANTOS

CARLINHOS BROWN

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Brazil Nights

Brazil is an enormous, remarkable country, with music as diverse, colorful, and extraordinary as its terrain, wildlife, and people. Divided into states much like the United States, each region of Brazil has its own particular musical flavor. Rio is famous for the *samba* whose rhythm captures and illuminates Brazilian *Carnaval*; Minas Gerais is known for its mysterious, transcendental music; Bahia is proud of its Afro-Brazilian musical roots; and, in the far south of Brazil, near Argentina, one finds a music tinged with European influences – music brought to Brazil by German and Italian immigrants who settled there during the great wave of immigration earlier in this century.

Brazilian music has come to the United States in waves as well. The first wave hit in the 1940s, when Carmen Miranda, Brazil's first big screen star, came to Hollywood, becoming famous as the girl in the "tutti-fruitti hat." On a smaller scale, American troops stationed in Recife during World War II brought back enthusiastic memories of the music they encountered during their tour of duty.

Brazilian culture received worldwide recognition with the 1959 film *Black Orpheus,* by French director Marcel Camus. It was named Best Foreign Film at the Cannes Film Festival that year and featured an authentic and evocative soundtrack composed by Luis Bonfa and a young songwriting team, Antonio Carlos Jobim and Vinicius de Moraes. Three years later, Stan Getz's rendition, with João and Astrid Gilberto, of "The Girl from Ipanema," launched the *bossa nova* craze. The new style fused the cool jazz style of Miles Davis and the liquid harmonic colors of European composers like Maurice Ravel and Claude Debussy with the musical language of Heitor Villa-Lobos, Brazil's greatest composer, and several kinds of Brazilian popular music.

More recently, records by Paul Simon and even a Michael Jackson single and video popularized the Afro-Bahian drummers found in Salvador, in the northern state of Bahia. These community-based drumming groups parade regularly through the streets in Salvador – Brazil's original capital – celebrating their Afro-Brazilian heritage and spreading consciousness of the African roots of much Brazilian culture. Also in the 1990s, a soft drink commercial turned a then-unfamiliar dance from Northern Brazil, the *lambada*, into a craze in Europe. It soon arrived in the United States, becoming an extremely popular, but short-lived, phenomenon that sparked a movie as well.

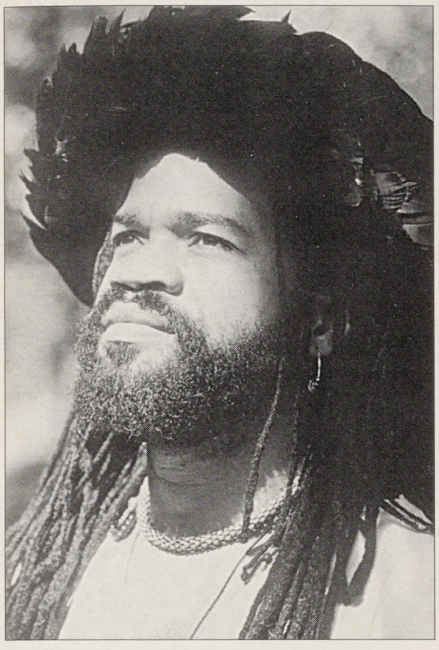
Today we find more Brazilian music available than ever before, and with a market to match. Artists like Beck and David Byrne have paid tribute to Brazilian music in their latest releases, and there have been some interesting retrospective releases as well. New remixes of Tom Zé and reissues of classic Os Mutantes recordings, as well as a recent tour by Zé, have focused attention on the 1960s Brazilian movement known as *Tropicalia.* This short-lived musical movement, forged by such Brazilian artists as Caetano Veloso, Gal Costa, Os Mutantes, Tom Zé, and Gilberto Gil, featured a mix of American psychedelic pop, poetry, existential thought, along with a pinch of Godard, surrealism, dada, and other heady modern intellectual spices.

Brazilians are proud of their musical legacy, and musicians keep that past alive by playing the classics of past masters: Antonio Carlos Jobim, Pixinguinha, Dorival Caymmi, and others. The decades-old tradition of Brazilian songwriting – the delicate yet powerful songs penned by such composers and lyricists as Jobim and Vinicius de Moraes, Milton Nascimento and Fernando Brant, and Ivan Lins and Vittor Martins – is known as Musica Popular Brasileira (MPB). Today, the classical music of Villa-Lobos blends with the *escolas de samba*, samba schools or organizations that lend their subtly different musical flavors to the fabulous *Carnaval* parades. Other elements in the current Brazilian musical mix include *bossa nova*, *samba reggae*, the Afro-Brazilian drum corps, and the *forro* music of the northeast (an accordion-based, dance music that sounds vaguely like American *zydeco* music of the Louisiana bayou). Brazilians also enjoy and incorporate American jazz and popular music styles like rock and rap. We can hear those influences in the work of current musicians such as Marisa Monte, Ivan Lins, and Maria Bethania.

About the Artists

Modern Brazilian music is a rich and varied melting pot that blends many kinds of musical styles into an eclectic musical stew. Nonetheless, it communicates a particular sensibility and sense of life that are moving and compelling the world over. This weekend at the Bowl we get the best of three major Brazilian music centers: Rio de Janeiro, Minas Gerais, and Bahia, and one outside of Brazil – Los Angeles.

CARLINHOS BROWN was born Antonio Carlos Santos Frietas in Salvador, Bahia, but later changed his name to Carlinhos Brown after the godfather of soul, James Brown. He started playing drums as a young child, taught by masters of African percussion residing in Salvador. As a teenager in the '80s, Brown found his way into recording studios, learned new instruments and techniques, and started drumming with different bands around Salvador. He created a new percussion style that mixes African

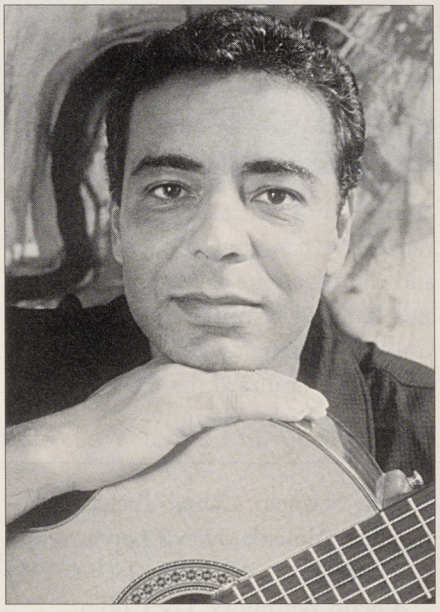


polyrhythms, Brazilian *candomblé*, and current sampling and loop technology.

Before he recorded his own albums, Brown was already known as a fine songwriter, and many top Brazilian artists like Marisa Monte, Caetano Veloso, and Djavan have recorded his songs. In fact, twenty-six of Brown's songs have been number one hits in Brazil. In addition to his two albums, *Alfagamabetizado* (named after the way young Brazilians learn the alphabet), and the recent *Omelete Man*, Brown has led the large drum-based ensemble Timbalada, which has been phenomenally popular in Brazil.

This weekend's concerts mark Carlinhos Brown's first appearances in Los Angeles and Sérgio Santos's American debut. We are in for a big treat – the best that Bahia, Rio de Janeiro, and Los Angeles have to offer.

SÉRGIO SANTOS is from Belo Horizonte, capital of Minas Gerais, Brazil. A guitarist, composer, arranger, and singer, Santos is one of the brightest new stars of contemporary, Rio-style samba. Santos's wide repertoire includes *samba* and its variations, such as *marcha rancho* (a slow march for Carnaval), *samba cançao* (romantic song), and *cançao praieira* (beach song). He brings with him some of the best musicians Brazil has to offer, including percussionist Marcos Suzano, bassist Rodolfo Stroeter, and other Brazilian music luminaries for tonight's show. He typically composes songs in collaboration with lyricist Paulo Cesar Pinheiro, one of most esteemed poets writing Brazilian lyrics today. Pinheiro has written for such Brazilian artists as Jobim, Edu Lobo, Ivan Lins, Baden Powell, and Dori Caymmi.



Our first group of performers on Brazil Nights, **VIVER BRASIL,** is a forty-member Los Angeles-based ensemble. Under the artistic direction of Luiz Badaró and Linda Yudin, and through the collaborative efforts of Los Angeles-based artists, Viver Brasil has developed a body of work that presents, through song, dance, and percussion, the varied cultural history of the Afro-Brazilian experience primarily from northeastern Brazil. The company's vibrant performances include traditional works inspired by the dances of the *candomblé* deities (*candomblé* is a mixture of African and Western religious customs), folkloric material derived from the sugar cane and coffee harvests and fishing customs; and the spectacular *capoeira*, Brazil's martial art/dance form. Viver Brasil also performs contemporary works inspired by the Afro-Brazilian parading groups of Bahian Carnaval, the *blocos afro*.

Luiz Badaró, a master dancer/choreographer and percussionist, began his artistic career at the age of seven performing *capoeira* and playing the accompanying instruments – the *berimbau* (a stringed bow), the *pandeiro* (a Brazilian-style tambourine) and the *atabaque* (a drum). Badaró is considered one of Northeastern Brazil's most talented instructors of

Carlinhos Brown Band

Carlinhos Brown, *band leader*
Juju Gomes, Sbrina Korgut, *background vocals*
Luciano Silva, *saxophone*
Ailton Santana, *trumpet*
Gerson Barbosa, *trombone*
Zé Carlos, *drums*
Cabo Duca, Peu, Alexandre Guedes, Cara de Cobra, *percussion*
Douglas Felipe, André Tavares, *keyboards*
Juninho Costa, *guitar and vocals*
Gerson Silva, *guitar*
Augusto de Albuquerque, *bass*

Sérgio Santos Band

Sérgio Santos, *guitar and voice*
Teco Cardoso, *flute and saxophones*
Nailor "Proveta," *clarinet and saxophones*
Odésio Jericó da Silva, *trumpet*
Sidney Aléssio Borgani, *trombone*
Tutti Moreno, *drums*
Marcos Suzano, Joviniano Cèsar da Silva, *percussion*
Silvio D'Amico, *electric and acoustic guitar*
Rodolfo Cerqueira Stroeter, *bass and musical director*



traditional, folkloric and afro-contemporary dance and music and was responsible for adding choreography to the Afro-Brazilian parading groups in Bahia's carnival. Badaró presently resides in Los Angeles where he teaches Afro-Brazilian dance at Moro Landis Dance Studio in Studio City and teaches percussion privately. He has been a guest instructor and choreographer at Moorpark College and has taught *capoeira* at Occidental College. He recently directed the samba drum extravaganza at the 1999 Grammy Awards for Ricky Martin.

Linda Yudin, co-director of Viver Brasil Dance Company, is also the co-director and dance director for Los Angeles's own samba school, the Cheremoya Escola de Samba. Trained as a dance ethnologist specializing in northeastern Brazilian dance, Yudin has, since 1986, been researching and studying Brazilian dance with Raimundo B. Dos Santos-Mestre King, Augusto Omolu, Luiz Badaró, and Edileusa Santos. She has since lectured, taught, published and performed Brazilian dance in the United States, Brazil and South Africa. She is currently an adjunct dance faculty member at Santa Monica College.❑

– Tom Schnabel

Tom Schnabel is Program Director of World Music for the Hollywood Bowl. His popular radio program "Café LA," can be heard every Saturday and Sunday afternoon from 2-5 p.m. on 89.9 FM KCRW. Schnabel is the author of Rhythm Planet: The Great World Music Makers.

Viver Brasil

Luiz Badaró, Linda Yudine, co-directors

Choreography by Luiz Badaró and company members.

Musicians
Flavia de Mello, *lead singer 6/26*
Katia Moraes, *lead singer 6/27*
Alessa Comstock, *backing vocals*

Oliver Lopez, Ze Bruno Eisenberg, *caixa*
Chalo Eduardo, Kevin Richard, *djembe, tamborim*
Hugo Estrada, *djembe, repinique*
Luiz Badarpin*djembe, surdo*
Tony Shorgen, Cabral Rocha, Lula Almeida, Deivis Lopez, *repinique*
Alberto Bermudez, Lee Cobin, Salvador Filho, Carol Frank, Hernan Kern, Pario Pallais, Reyes Rodriguez, *surdo*
Riley Racer, Gabriel Ramirez, *tamborim*
Bill Brendle, *keyboards 6/27*
Zaza Marjanishvili, *keyboards 6/26*

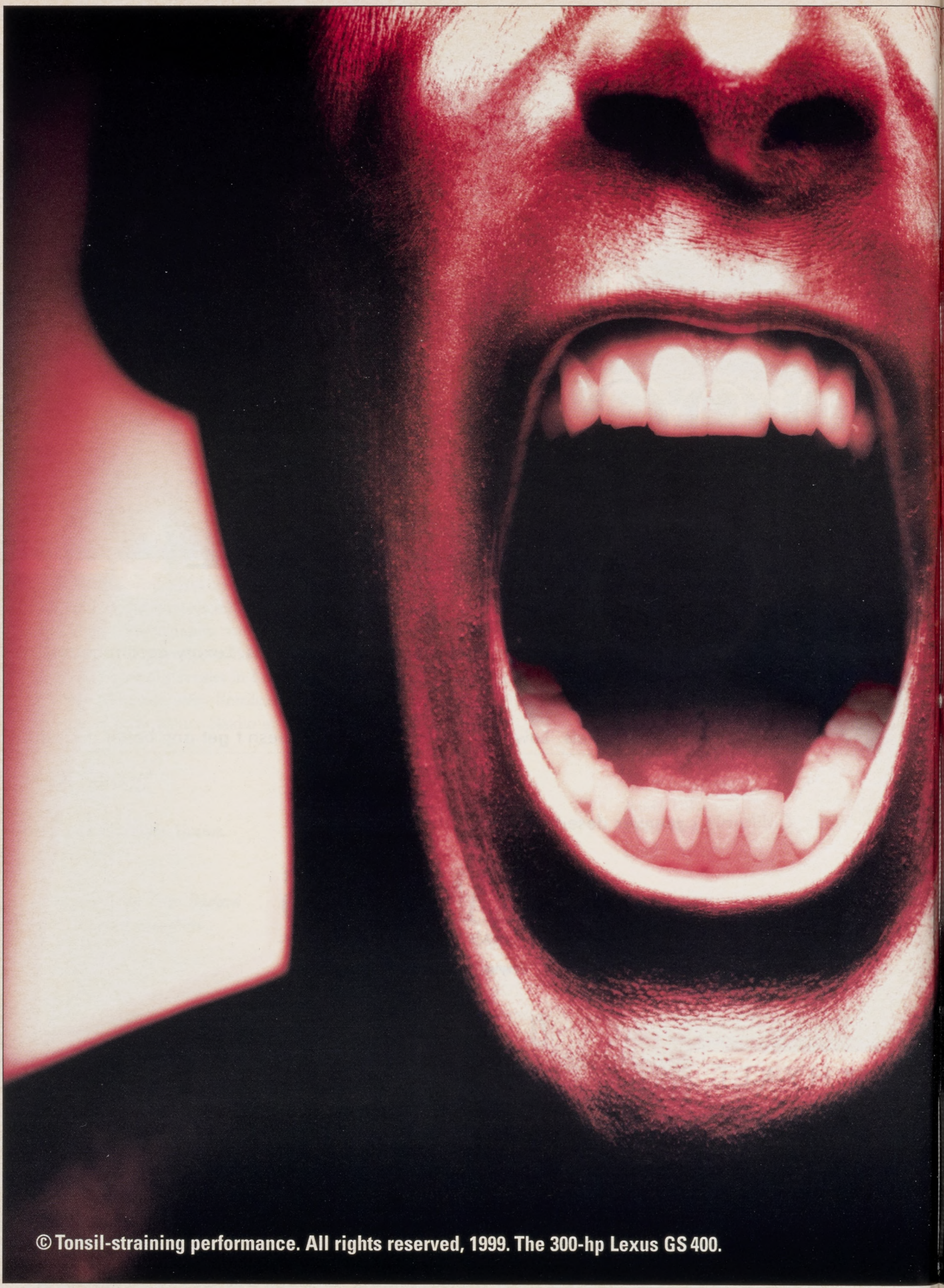
Samba Reggae Dancers
Angelique Bermudez
Ligia Bernal
Ayanna Contreras
Fana Baba Dayo
Margit Edwards
Andrea Garcia
Tania Harry
Abby Michael
Susan Pallais
Erica Woods
Linda Yudin

Capoeiristas
Marcello Melle
Roberto Mendoça
Borracha Santana
Marco "Gibi" dos Santos

Sambista Dancers
Vania Martins
Joann Macias
Katia Naito
Serena Wall

Destaque
Iguassu Dantas
Camila Silveira Franco


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HOLLYWOOD BOWL '99

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HOLLYWOOD BOWL ORCHESTRA
JOHN MAUCERI, conductor
PETER, PAUL AND MARY, special guests

"From Sea to Shining Sea"

*Rozsa	"Parade of the Chariots" from *Ben Hur* In Honor of MGM's 75th Anniversary
Rodgers	"Heaven Effect" and "Waltz" from *Carousel*
Kander	Suite from *Cabaret*
Trad., arr. Dragon	"Across the Wide Missouri"
Grofé	"Mardi Gras" from *Mississippi – A Tone Journey*
E. Bernstein	Theme from *The Magnificent Seven*
*Stothart, Arlen, & Harburg	Concert Suite from *The Wizard of Oz*

Intermission

Presenting Peter, Paul and Mary
Songs to be announced from the stage, followed by selections accompanied by John Mauceri and the Hollywood Bowl Orchestra

Healey	*American Fantasy* (with fireworks) World Premiere commissioned by the Hollywood Bowl Orchestra and dedicated to the patriotic spirit of George M. Cohan Gene Evans, Special Effects Consultant Fireworks by PyroSpectaculars

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From Sea to Shining Sea

Tonight's program takes us on a wide-ranging musical tour, with stops on Broadway, in Hollywood, and in New Orleans at carnival time. It also covers a broad range of musical styles, with a visit from three of the foremost advocates of American folk music today, Peter, Paul and Mary.

The first half of the program opens in Hollywood, or, more accurately, Hollywood's version of Roman antiquity, with Miklós Rózsa's **"Parade of the Chariots"** from *Ben Hur*. Rózsa emigrated from Hungary to the United States in 1940 and gravitated toward Hollywood. In addition to a wide variety of orchestral and chamber music, he composed more than twenty film scores, of which *Ben Hur* (1959) is certainly one of his most famous. The "Parade" accompanies one of the film's most amazing scenes, a chariot race of monumental proportions filmed long before the advent of digital effects.

We move from Hollywood to Broadway and from real horses to those of the fiberglass variety for the next part of the program, two selections from Richard Rodgers' hit musical *Carousel* (1945). Rodgers, along with lyricists Lorenz Hart and Oscar Hammerstein II, produced an impressive array of musicals and songs that have captured the imagination of American audiences for years. The **"Waltz" and "Heaven Effect"** are purely instrumental tunes from *Carousel*, whose original production was choreographed by Agnes de Mille. The 1956 film version, choreographed by Rod Alexander (with only one dance excerpt, the "Dream Ballet," retained from the original de Mille choreography) features Shirley Jones and Gordon MacRae. The "Waltz," with its big melody, has come to be thought of as "the Carousel tune."

John Kander's edgy music and Fred Ebb's provocative lyrics made ***Cabaret*** one of the works that defined American musical theater in the 1970s as the works of Rodgers and Hammerstein had in 1940s and '50s. The musical, set in Berlin during the inter-war period, explores the seedy and sexually charged atmosphere of a hole-in-the-wall club like the one featured in *The Blue Angel*, the film that made Marlene Dietrich famous in the 1930s. Hits from the show included "Wilkommen," "Two Ladies," and the title number. The Hollywood Bowl Orchestra will play a suite of tunes culled from the show by Kander on this program.

A series of shorter favorites follows Kander's suite, presenting a sort of mini-tour of America. First among them is Carmen Dragon's arrangement of **"Across the Wide Missouri,"** an early 19th-century folksong that some people may recognize as the theme from television's *Peyton Place*. Dragon conducted at the Hollywood Bowl many times in the 1950s and '60s, recorded prolifically with the Hollywood Bowl Symphony, and made a number of popular arrangements like the one heard here.

Moving on to New Orleans, we encounter the music of Ferde Grofé, who had a flair for simple, folk-like tunes and a genius for orchestration. **"Mardi Gras,"** which opens his *Mississippi – A Tone Journey* (1926), captures the bright revelry of the holiday carnival. Grofé himself conducted the piece several times in concerts with the Los Angeles Philharmonic at the Hollywood Bowl.

From there, the program heads out west with Elmer Bernstein's **Theme from *The Magnificent Seven*** (1960). Its driving, syncopated rhythms and soaring, lyrical theme capture the excitement and scope of the American frontier's wide-open spaces. "Music can tell the story in purely emotional terms; the film by itself cannot," Bernstein has said. "The purpose of the music in *The Magnificent Seven* was largely to accent excitement," something it does quite well.

Finally, we leave the west and head to the plains of Kansas for the opening of the Concert Suite from ***The Wizard of Oz***. The film was nominated for six Academy Awards in 1939, and it took home two on its musical strengths, winning Best Score and Best Song for "Over the Rainbow." In addition, the Academy gave special recognition to Judy Garland's now-legendary performance of the number. The succeeding decades have accorded the film's music classic status, from its evocation of a terrifying twister to such Munchkinland favorites as "Ding Dong the Witch is Dead" and "Follow the Yellow Brick Road."

An element of fantasy and storytelling also plays an important part in the music on the second half of this evening's program, which features a special appearance by three artists who have come to symbolize American folk music over the last 30 years – **Peter, Paul and Mary**. Even those with only a passing familiarity with folk music know the trio from their hit songs, which have been woven into America's musical fabric. Their first album, *Peter, Paul and Mary*, was an instant success, bringing American folk music to a new, wider audience. The album spent nearly a year in Billboard's Top Ten, and remained in its Hot 100 for more than three-and-a-half years. The album's hit single, "If I Had a Hammer," became an anthem of the civil rights movement.

Other records followed, and the group's popularity and longevity were firmly established with favorites like "Puff the Magic Dragon" and "Blowin' in the Wind," penned by a then-unknown Greenwich Village songwriter, Bob Dylan. The trio introduced Dylan's talents to a wider public, and they went on to do the same with renditions of Gordon Lightfoot's "In the Early Morning Rain" and John Denver's "Leaving on a Jet Plane."

Peter, Paul and Mary do more than tell the stories of a generation that came of age in the 1960s. In the trio's case, art really does imitate life, or perhaps it's the other way around. Their lives and their music

are so closely intertwined that one can't be separated from the other. The group has supported and continues to advocate several causes and organizations. They took part in civil rights demonstrations in Selma and Washington, D.C. alongside Dr. Martin Luther King, Jr. in 1963, and devoted themselves to the anti-Vietnam War movement, performing at demonstrations and fundraisers. Their social consciousness continues, with the trio backing organizations ranging from Amnesty International and Human Rights Watch to Children's Defense Fund and The Center to Prevent Handgun Violence.

One of these fundraisers reunited the group in 1978 after a six-year hiatus. They had taken some time off to pursue their individual interests, and, at the suggestion of Peter, they got back together for Survival Sunday, an anti-nuclear benefit at the Hollywood Bowl. Since then, they've balanced their solo careers with their work as a trio, making about 45 appearances a year as Peter, Paul and Mary. The group sees their concerts as a chance to connect with their audience, forging that connection by mixing classic favorites with new works that explore a variety of different issues. What unites their work is its basis in the American folk tradition, with its social consciousness and its message of hope.

Our tour comes to a rousing close with the world premiere of Bruce Healey's ***American Fantasy***, accompanied by a dazzling new fireworks display. The piece honors George M. Cohan, a prolific songwriter, actor and playwright best known for his World War I tune "Over There!," who had a successful career on Broadway in the first two decades of this century. According to Healey, "The piece reveals songs of Cohan in a variety of entertaining ways. I admired the fact that Cohan was unabashed in his homage to American folk themes such as 'Yankee Doodle'... and I seized the opportunity to take this approach a step or two further." Healey's arrangements and compositions have been played by orchestras ranging from the Cincinnati and Boston Pops to the San Francisco Symphony and the Philadelphia Orchestra. ❑

— John Mangum

John Mangum is Hollywood Bowl Magazine's Publications Assistant.

The Hollywood Bowl Orchestra

John Mauceri, Principal Conductor

*July 2, 3, and 4, 1999

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Bruce Dukov, *Concertmaster*
Rachel Purkin, *Principal*
Jay Rosen, *Associate Principal*
Eun-Mee Ahn
Becky Bunnell
Lily Ho Chen
Ron Clark
Charles Everett
David Ewart
Tammy Hatwan
Katia Popov
Barbra Porter
Gil Romero
Mari Tsumura

Second Violin
Robin Olson, *Principal, Associate Concertmaster*
Pat Johnson, *Associate Principal*
Jennifer Bellusci
Nicole Bush
Pam Gates
Tiffany Hu
Razdan Kuyumjian
Natalie Leggett
Carolyn Osborn
Liane Mautner
Olivia Tsui
Vivian Wolf

Viola
Ben Simon, *Principal*
Janet Lakatos, *Associate Principal*
Bob Becker
Dmitri Bovaird
Matthew Funes
Carrie Holzman
Carol Kleister-Castillo
Harry Shirinian
David Stenske

Cello
Dennis Karmazyn, *Principal*
Armen Ksajikian, *Associate Principal*
Larry Corbett
Todd Hemmenway
Roger Lebow
Dane Little
Steve Richards
Sebastian Toettcher

Bass
Tim Barr, *Principal*
Denise Briese, *Associate Principal*
Jeff Bandy
Gary Lasley
Barry Newton
Ken Wild

Piccolo
Steve Kujala

Flute
Louise DiTullio, *Principal*
Larry Kaplan
Steve Kujala

Oboe
John Ellis, *Principal*
Cathy Del Russo

English Horn
Cathy Del Russo

Clarinet
Gary Bovyer, *Principal*
Michael Grego

Bass Clarinet
Ralph Williams

Bassoon
Rose Corrigan
Carole McCallum

Contrabassoon
Allen Savedoff

French Horn
John Reynolds, *Principal*
Todd Miller
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Mark Adams

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Jon Lewis
Rob Frear

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Bill Booth, *Principal*
Jim Sawyer

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Bob Sanders

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This summer, **JOHN MAUCERI** returns to the Bowl for his ninth season as Principal Conductor of the Hollywood Bowl Orchestra, having led the orchestra since its inception in 1991. He has served as Music Director of the Teatro Regio in Turin, Italy, for the past three years and was music director of Scottish Opera for seven years. He has conducted many of the world's greatest symphony orchestras on both sides of the Atlantic, as well as opera companies including the Royal Opera, Covent Garden, La Scala, the Metropolitan Opera, and the San Francisco Opera. Mauceri has been one of the principal forces behind the movement to preserve two of America's great art forms — the American musical and music for the American cinema. His writings and performances have significantly expanded the definition of American music, as well as twentieth-century music. In December, Mauceri was selected by CNN for its "Voices of the Millennium," a series of interviews with the world's most important voices of change. Mauceri has recorded extensively for Philips Classics with the Hollywood Bowl Orchestra and for London/Decca, principally their Kurt Weill and *Entartete Musik* series, and has won numerous awards, most recently the Berlin Prize from the American Academy in Berlin, the first time they have so honored a musician. The prize will enable Mauceri to complete his book on twentieth-century music and the influence of World War II on the classical music world. His recordings have received a Grammy, an Edison Prize, four Deutsche Schallplatten prizes, the Diapason d'Or, and a Billboard "Album of the Year" award. As a producer, he has won a Tony, as well as an Olivier Award, and in 1995 he won an Emmy as a writer for television.

PETER, PAUL AND MARY have become household names since their debut at Greenwich Village's Bitter End coffeehouse 39 years ago. The Trio's debut recording, *Peter, Paul and Mary,* became an instant classic, staying in the Top 10 for ten months and remaining in the Top 20 for two years. With many albums, Grammy Awards, and television shows behind them, they continue to embrace the family of folk music, singing new songs written by the "old soul" poets of today, as well as traditional ballads drawn from the great folk heritage they still honor and enjoy. The group continues their long-standing tradition of addressing contemporary social challenges. Their recent advocacies have included a public service campaign to confront gun violence against children, the rights of strawberry pickers to organize and join the United Farm Workers Union, and a program that offers sophisticated neurosurgery to indigent children through the "Save One Child Fund" at Beth Israel Hospital's Institute of Neurology and Neurosurgery in New York. The Trio also supports Special Olympics and performed at the World Games in Raleigh-Durham on June 29, where they sang their latest hit "Don't Laugh at Me" from their new retrospective collection, *Songs of Conscience and Concern.* Peter, Paul and Mary are donating a portion of the proceeds from this record to three organizations they consider stellar examples of efforts committed to forging a fairer, more just society: The Center for Constitutional Rights, The Children's Defense Fund, and Oxfam. ❑





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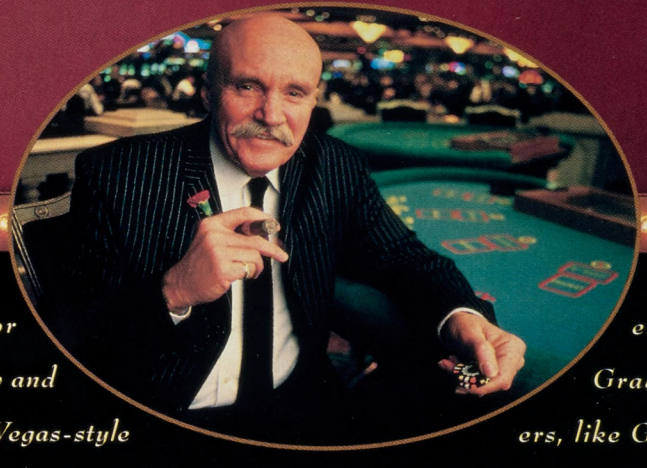
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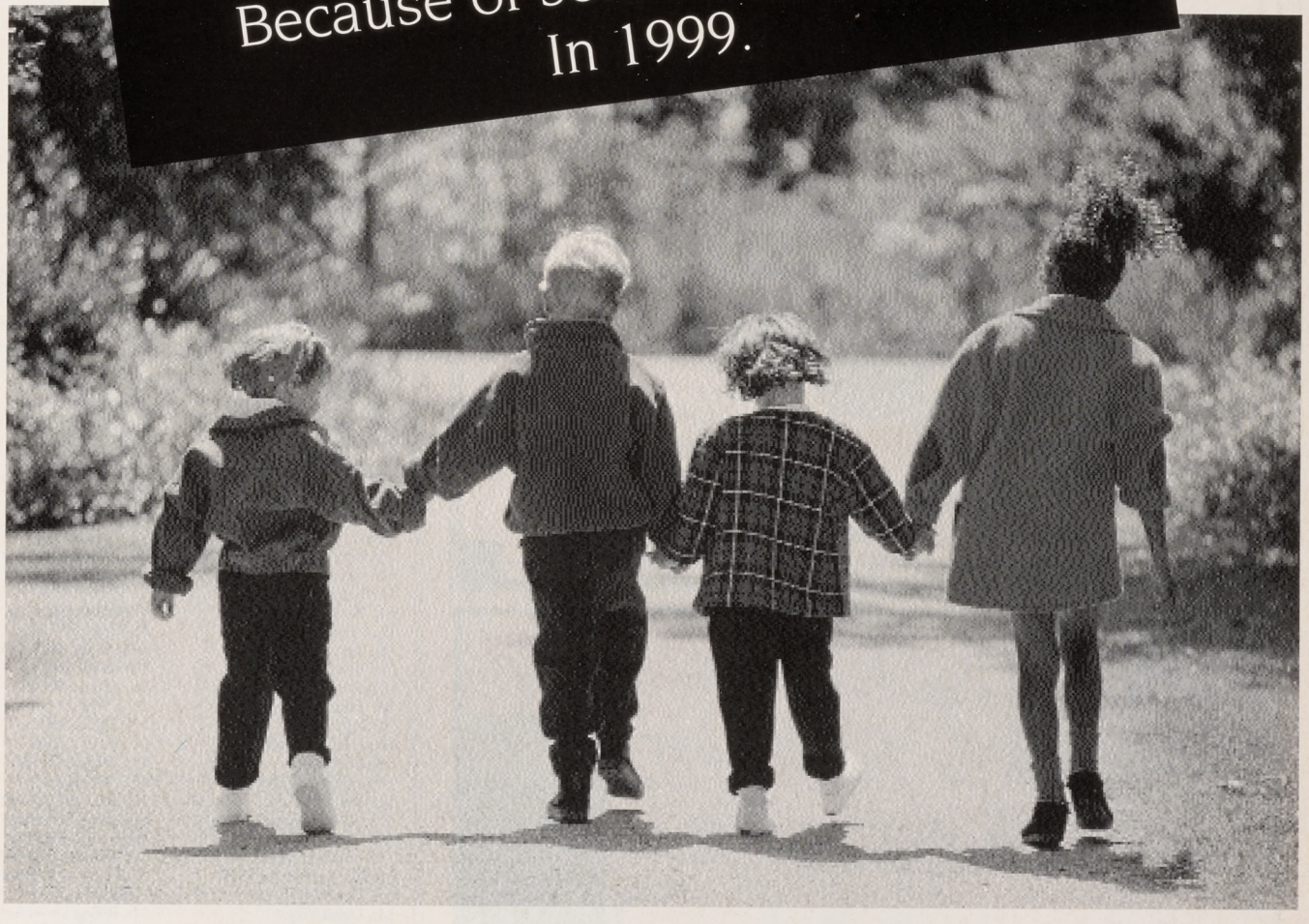
Joni Weyl received a bone marrow transplant for breast cancer in 1995. She is now chairperson of our Arts Council, which is forming a collection of museum-quality fine art for City of Hope.

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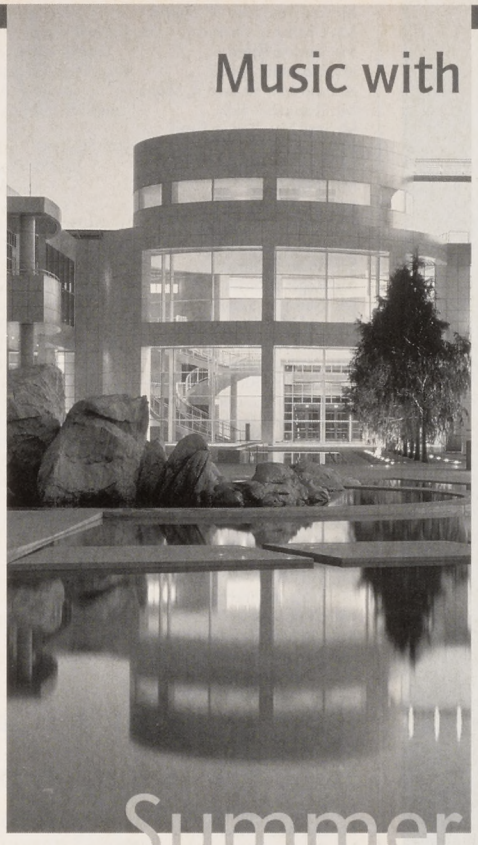
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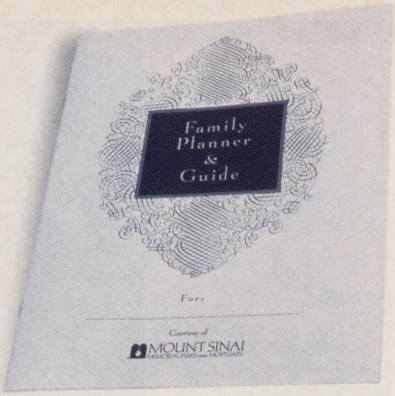


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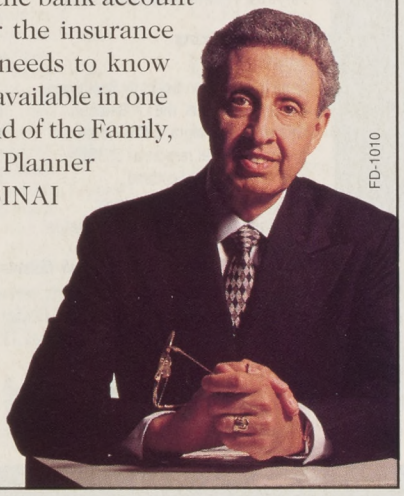
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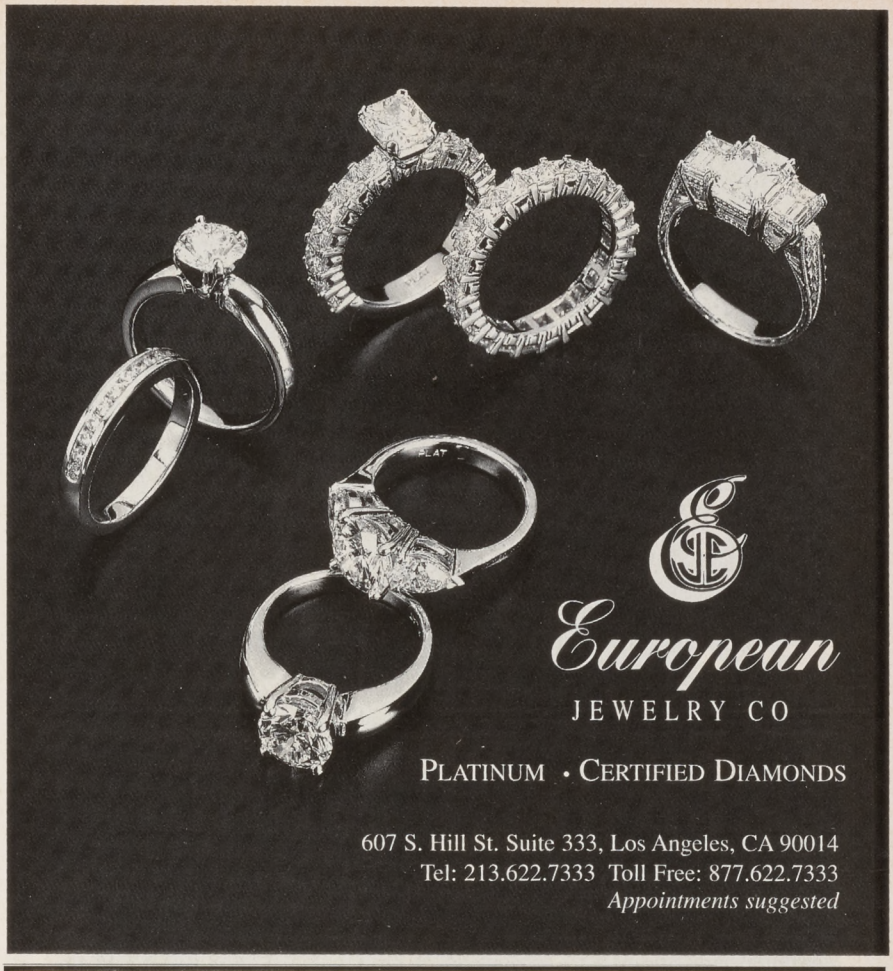
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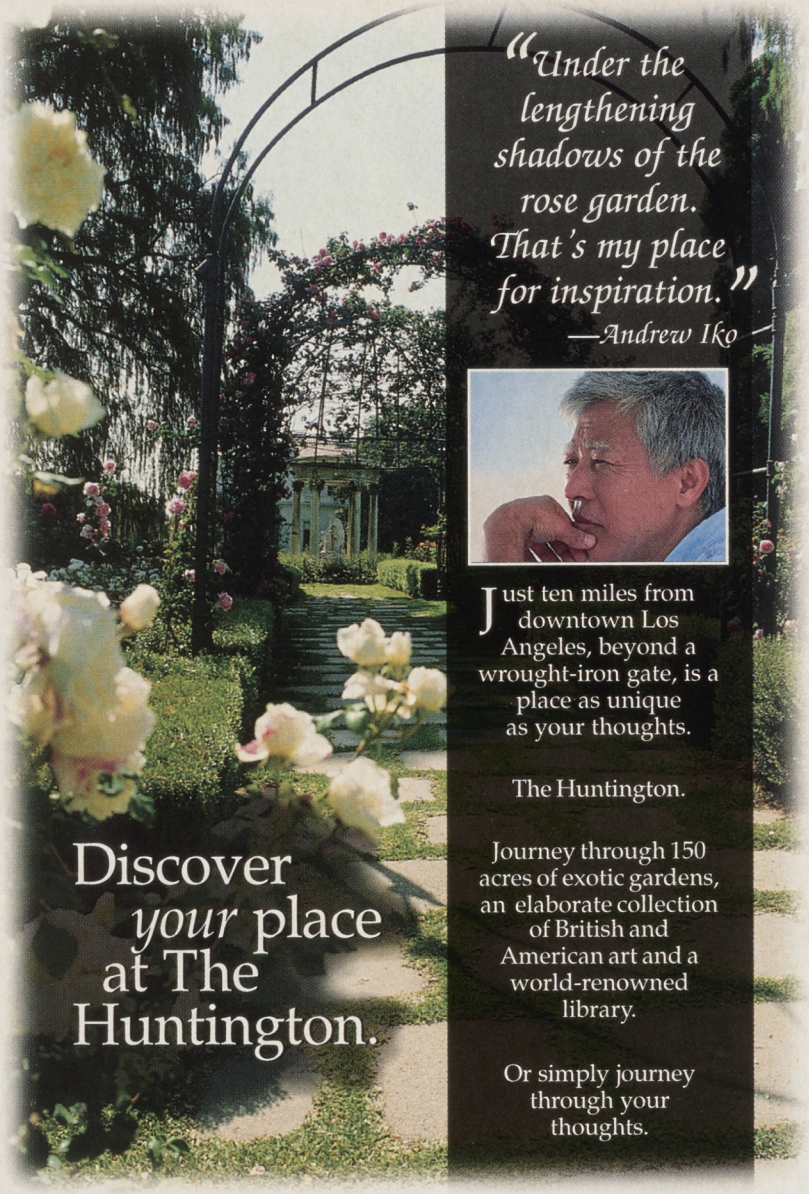
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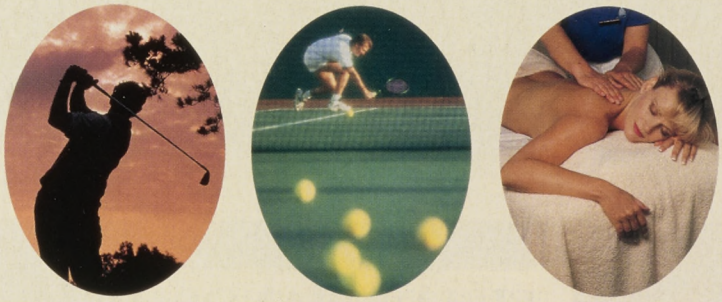
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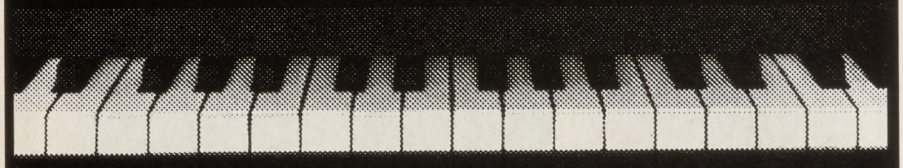
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Hollywood Bowl magazine — your program guide for Hollywood Bowl concerts — is sponsoring an essay contest on the topic: **"My favorite experience at a Hollywood Bowl concert."** This is your chance to recall a favorite celebration, adventure, or evening of good fortune at the Bowl — be it the perfect poached salmon dinner, the musical revelation of a lifetime, a chance encounter with a long lost friend, or the first moment you laid eyes on your soulmate. Be creative and have fun!

Submissions must be typed or laser printed, under 500 words, strictly G-rated, and must be postmarked no later than JULY 26, 1999.

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Our panel of judges will evaluate essays for originality, writing acumen, and veracity. Please include your name, address, and daytime phone number on each page of your submission. Judges will choose one winner whose entry and photograph will appear in the September issue of *Hollywood Bowl* magazine. At the discretion of the judges, runners-up will be chosen for publications. All entries become the property of the Los Angeles Philharmonic Association. Sorry, employees of the Los Angeles Philharmonic Association, Performing Arts network, or the Hollywood Bowl are not eligible.

LOS ANGELES COUNTY DEPARTMENT OF PARKS & RECREATION

Outdoor concerts and picnic dinners are so relaxing and enjoyable on warm summer evenings and most music lovers think primarily of the wonderful musical programs here at the Hollywood Bowl. Not everyone, however, is aware that many other County sites also offer entertainment under the stars — or even "Under the Oaks".

Most Bowl patrons already are aware of the exciting cultural performances taking place across the freeway at the John Anson Ford Amphitheatre's "Summer Nights at the Ford". The intimate seating at the Ford lends a real feel of audience participation to the entertainment.

For the third season, the California Philharmonic Orchestra will perform classical concerts in a "Festival on the Green" summer series at the Los Angeles Arboretum in Arcadia. Music by the great composers of the world, with outstanding guest soloists, will highlight each of six Saturday evening concerts beginning June 26, starting at 7:30 p.m., with the final performance on September 18.

Another garden setting which features a wide variety of musical performances is Descanso Gardens in La Canada-Flintridge. Saturday and Sunday afternoon "Under the Oaks" programs begin at 1:00 p.m., are free with admission to the Gardens, and include the music, dance and storytelling of many countries.

Some neighborhood County parks also host concert series throughout the summer months. Steinmetz Park in Hacienda Heights offers Thursday evening concerts of wide interest starting July 8 (6:00 to 9:00 p.m.) through August 26.

At the Farnsworth Park Amphitheater in Altadena, evening concerts are scheduled each month starting at 7:00 in the evening, featuring Latin Jazz, a Country / Blues Celebration, a classical ensemble and more.

So, in addition to your Hollywood Bowl dates this year, try to attend a concert that may be closer to home!

For further information about summer concerts at County facilities and how to purchase tickets, where applicable, please contact the Department's Public Information Office at (213) 738-2961.

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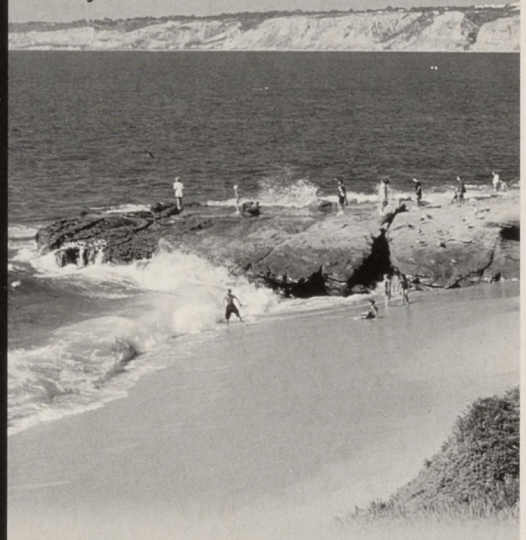
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Performances take place weekday mornings at 10:00 and 11:15 a.m., and are followed by workshops at 11:00 a.m. and 12:15 p.m. respectively. Open House visitors may observe rehearsals at the Bowl and tour the Edmund D. Edelman Hollywood Bowl Museum for no additional charge.

July 5 – 9	**Goin' South**
July 12 – 16	**Sing, Sing, Sing**
July 19 – 23	**Call of Africa**
July 26 – 30	**¡Salsa Picante!**
August 2 – 6	**A Touch of Brass**
August 9 – 13	**Fiery Flamenco**

Tickets: $3, plus $1 workshop materials fee per child. (Discounts available for groups of 15 or more.) Parking is free. On sale by mail order now, and at the Hollywood Bowl Box Office. Not available through Ticketmaster.

Information: (323) 850-2000

Brochures also available at the Bowl Information Booth.



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Moveable Feasts Across Los Angeles

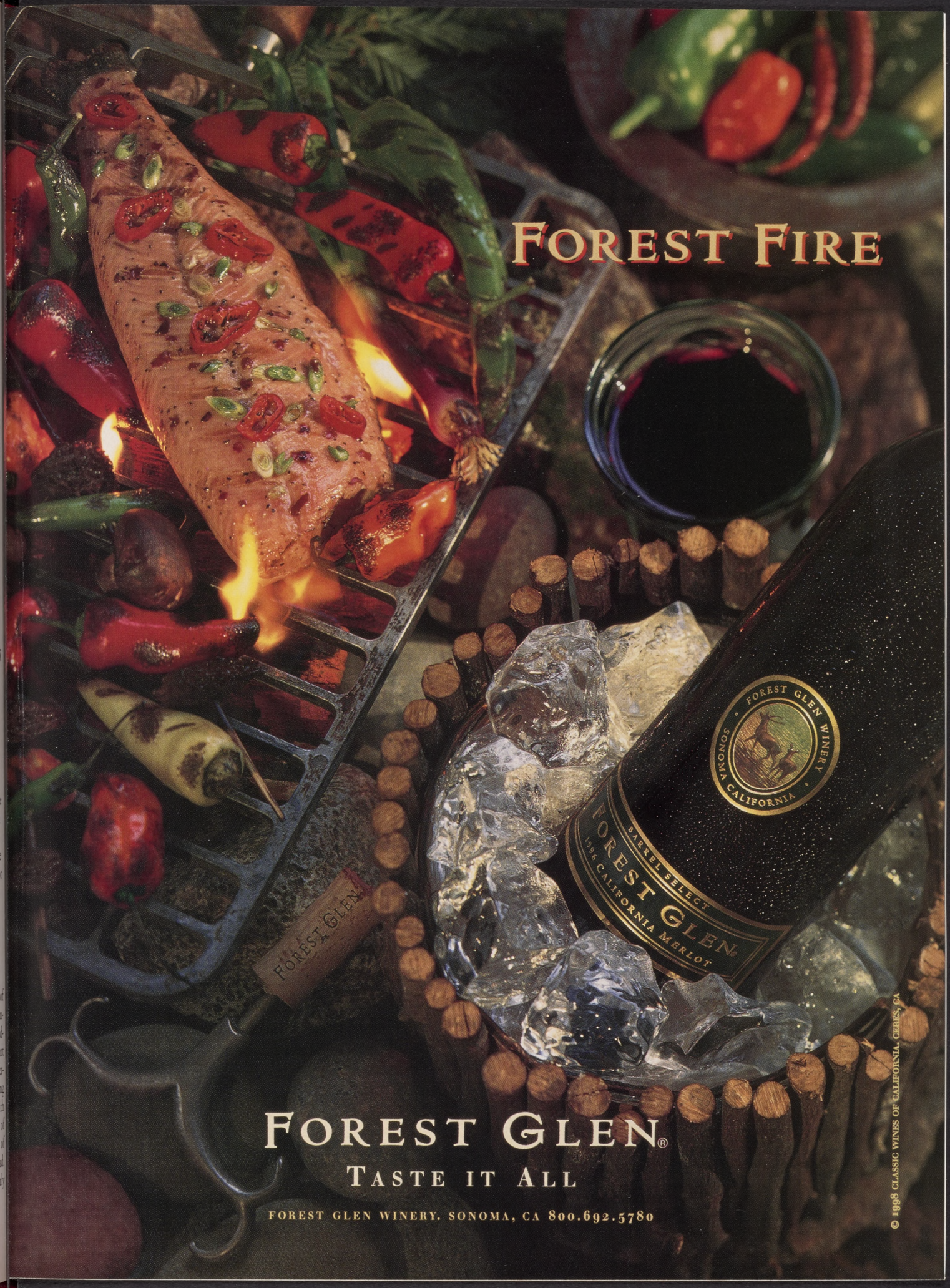
by Norm Chandler Fox

Whenever I'm privileged to be dining in a box at the Hollywood Bowl, I like to get up in the middle of the meal and walk around just to see the tantalizing meals that are being enjoyed by my neighbors. Whether you're at tables and chairs in a box, or relaxing in a regular seat, you can enjoy an *alfresco* feast, which is as traditional at the Bowl as the glorious fireworks at the season's last concert. Often, I see international delicacies like Spanish paella accompanied by a robust ruby-colored rioja…or Swedish gravlax with dill sauce marrying well with icy shots of aquavit…maybe an Italian rosemary-scented roast chicken served with a classic Chianti…or a juicy all-American turkey burger on a seeded roll, mating perfectly with iced mugs of micro-brewed ale.

Best of all, no one has to spend hours shopping for and then cooking these opulent meals, since so many establishments in our midst offer gourmet picnics to go. As you head to the Bowl, you merely drop by to pick up your handsome boxes. Many spots have set menus as well as flexibility for allowing you to create your customized boxed extravaganza. The following places get a standing ovation for providing some of your evening's most memorable moments, even before the conductor lifts his baton.

BG TO GO

This is the catering and take-out entity of the adjacent Bistro Garden, which is conveniently located on Ventura and Coldwater in the Valley. There are six different picnics along with many items for a personalized menu. Wonderfully tempting entrees are cold poached salmon with cucumber sauce, a tangy marine salad of shrimp, scallops and crab, or juicy slices of roast turkey with dilled potato salad. Desserts are equally enticing, particularly


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PANINI GRIGLIA DOLCI

the creamy cheesecake with chocolate sauce, the buttery tarte tatin, or some down-home bread pudding topped with rum.

BG TO GO at Bistro Garden, 12930 Ventura Boulevard, Studio City, Phone (818) 366-3246; Fax (818) 501-5220; www.bistrogarden.com. Open Monday–Friday 11 AM–9 PM, Saturday–Sunday 7:30 AM–9 PM for breakfast (on weekends), lunch, dinner, and picnic boxes. All credit cards accepted.

CHIANTI RISTORANTE

Celebrating its 60th anniversary this year, Chianti Ristorante has been a tradition on Melrose Avenue in Los Angeles since 1938. Chianti, with its romantic interior and private booths, showcases the specialties of Northern Italy including such favorites as tender veal, housemade pastas, grilled fresh fruit, spit-roasted meats and fowl. Chianti Ristorante offers take-out picnics perfect for dining in style at the Hollywood Bowl of other al fresco venues this summer. There are four picnics to choose from, each containing a sandwich, salad, bread and dessert. Call Chianti for details or to place an order.

CHIANTI RISTORANTE, 7383 Melrose Avenue (between Fairfax & La Brea Avenues), Los Angeles, Phone (323) 653-8333.

GELSON'S MARKET

Did you know that this chain's service deli counters offer specialized picnics? You can make up your own menu with yummy items like chicken breast stuffed with pine nuts and prosciutto, New Orleans shrimp cakes with lots of zing, an unusual vegetable Wellington in puff pastry, and crunchy cashew crusted chicken. There's also a wide variety of sandwiches, salads, vegetable side dishes, and hot breads. Desserts include fresh fruit salad, tarts drizzled in chocolate or old-fashioned creamy puddings.

GELSON'S MARKET, Open daily for breakfast, lunch, dinner, and picnics. Locations include Calabasas, Century City, Encino, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village. Major credit cards accepted.

HAMPTON'S HOLLYWOOD CAFÉ

Famous for its unusual hamburgers (including ostrich burgers and one redoubtable number topped with peanut butter and sour plum jam), this popular Hollywood spot also has a vast American menu with international flourishes. I like the Bombay turkey salad with a spicy peanut dressing, moist meatloaf with potatoes and scallions, and garlic lemon chicken. Besides getting food to go, another idea is to dine here before the concert and leave your car in the restaurant's parking lot. Yellow Cab has agreed to take patrons to and from the Bowl for four dollars each way, and the taxis are found after the performance near the shuttle buses.

HAMPTON'S HOLLYWOOD CAFÉ, 1342 North Highland Avenue, Hollywood, Phone (323) 469-1090; Fax (323) 469-0662. Open for breakfast, lunch, dinner, and picnics. Sunday–Thursday 10 AM–9 PM, Friday–Saturday 10 AM–10 PM, Sunday buffet brunch at 10 AM. All major credit cards accepted.



IL FORNAIO

Always packed, this Beverly Hills hotspot serves wonderfully authentic Italian specialties, and I love the aroma of the freshly baked goods wafting out of their on-premises bakery. After tasting the food, you'll get nostalgic for picnics in Portofino or Taormina. A great starter that travels well is the house antipasto (including grilled artichokes, bruschetta, and portabella mushrooms)…or try the warm panini filled with prosciutto and fontina cheese…and there's rigatoni with dry ricotta and eggplant, or fragrant rotisserie chicken. Your *dolci* should be buttery just-baked biscotti, or the flaky fruit tarts.

IL FORNAIO, 301 North Beverly Drive, Beverly Hills, Phone (310) 550-0303; Fax (310) 550-6356. Open Monday–Thursday 6:30 AM–11 PM, Friday 6:30 AM–midnight, Saturday 7:30 AM–midnight, Sunday 7:30 AM–11 PM for breakfast, lunch, dinner, and picnics. All major credit cards accepted.

LUNARIA

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You have a choice of four menus, or you can create your own moveable feast. I love the fresh seafood pasta, herby chicken breast with garlic potato salad, and grilled shrimp salad. Exquisite desserts include caramelized pear tart, raspberry clafouti, or crunchy chocolate almond torte. And if you order your picnic by e-mail, you get a 10% discount. The first cyber-picnic in L.A. at a reduced rate. *C'est magnifique!*
LUNARIA, 10351 Santa Monica Boulevard, Los Angeles, Phone (310) 282-8870; Fax (310) 282-0502; www.lunariajazzscene.com. Open for lunch Monday–Friday 11:30 AM– 2:30 PM, dinner Tuesday–Saturday 5:30 PM–11 PM, picnics available Monday–Saturday and can be ordered within six hours of curtain call. All major credit cards accepted.

MAPLE DRIVE

A favorite of many celebrities, this handsome spot with its delightful nightly jazz and popular terrace also prepares unusually fine picnics. I'm fascinated with chef/owner Leonard Schwartz's chilled spicy shrimp soup, charred New York steak with horseradish sauce, and a crackling caramelized apple tart topped with billowing whipped cream. Or you might opt for tuna tartare with Japanese coleslaw, poached salmon with remoulade sauce, and decadent chocolate fudge cake. Picnic orders are requested by noon of the day of the event, and by 6 PM on Friday for Saturday orders.
MAPLE DRIVE, 345 North Maple Drive, Beverly Hills, Phone (310) 274-9800; Fax (310) 274-2782. Open for lunch Monday–Friday 11:30 AM–2:30 PM, for dinner Monday–Saturday 6 PM–10 PM. All major credit cards accepted.

McCORMICK & SCHMICK'S

This first-rate collection of seafood restaurants brings the fresh, brisk flavors of the Pacific Northwest to L.A. Although you can get menu items packed to go, you might prefer settling back in the handsome dark wood and beveled glass surroundings and dining in the restaurant before heading up to the Bowl. I like starting with the iced oyster sampler, proceeding to creamy clam chowder, and then choosing between grilled swordfish with papaya compote, juicy halibut stuffed with crab and Brie, or tortilla-crusted sea bass. Special desserts include white chocolate cheesecake topped with fresh raspberries, or candied pecan pie crowned with whipped cream.
McCORMICK & SCHMICK'S, locations in Beverly Hills (310) 859-0434, Downtown (213) 629-1929, Pasadena (626) 405-0064, El Segundo Phone (310) 416-1123, and Irvine (714) 756-0505. Open seven days for lunch and dinner. All credit cards accepted.

MICHAEL'S

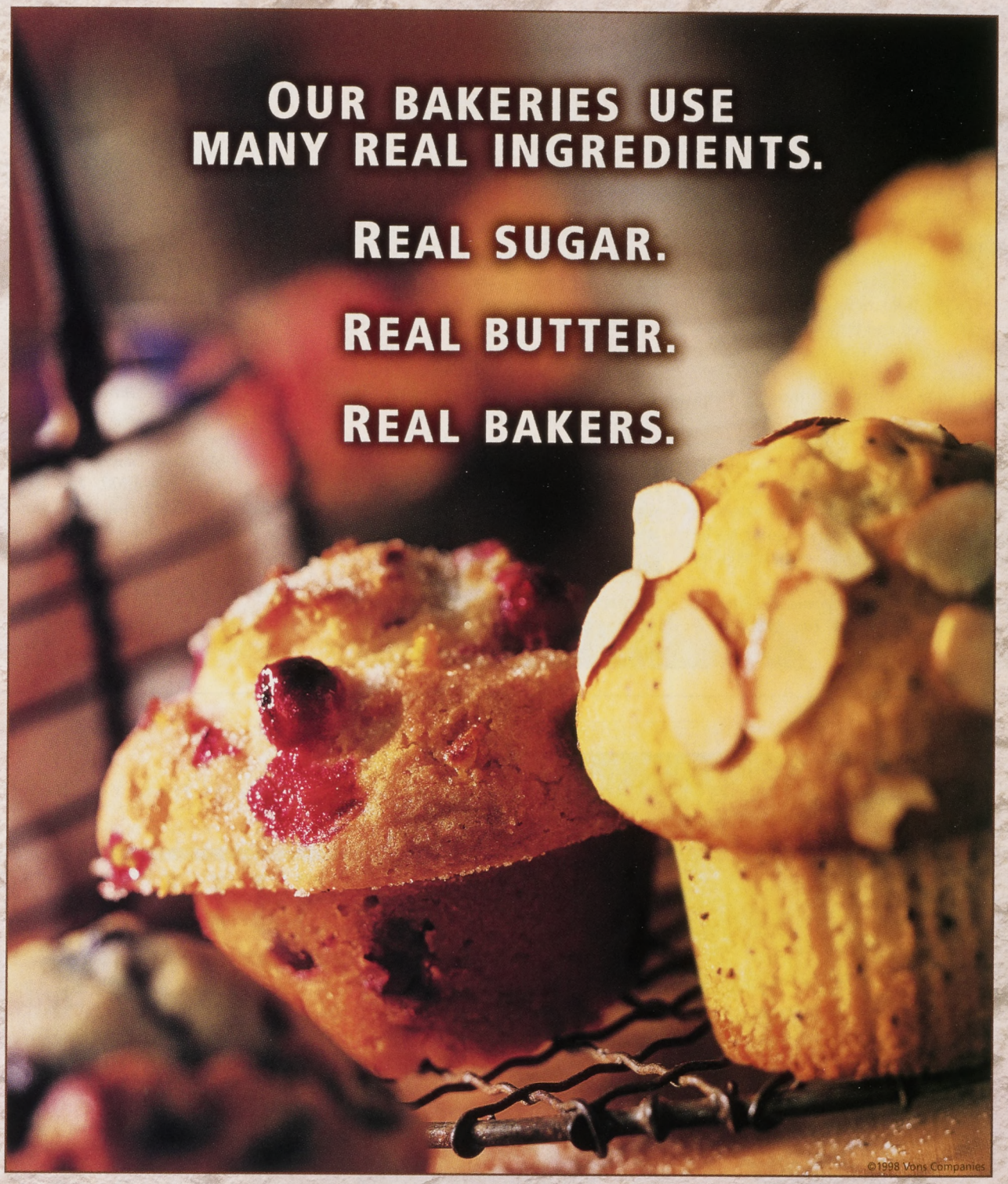
The restaurant that started it all 20 years ago, continues to set the pace for contemporary fine dining. With walls adorned by the works of modern masters, including Stella, Hockney and Deibenkorn, Michael's is a model for refined elegance. The gorgeous, lush outdoor patio garden continues to delight even those familiar with the idea of relaxed formality. The pedigreed ingredients, cooked simply and presented beautifully keep Michael's the prototype for L.A. dining. Lunch or dinner, Michael's in Santa Monica continues to be a bit of paradise for those who appreciate both great art and fine cuisine.
MICHAEL'S, 1147 Third Street, Santa Monica, (310) 451-0843. Open for lunch Tuesday–Friday and for dinner Tuesday–Saturday. All major credit cards accepted.

MUSSO & FRANK GRILL

Founded in 1919, this venerable spot is the oldest restaurant in Hollywood. The wood and leather dining rooms bring back a gentler era, and the bar still pours a fantastic martini. Because of its close proximity to the Bowl, this restaurant makes a perfect choice for dining before going to the concert. If you can resist the mountain of sourdough bread, order the cracked crab or cherrystone clams as starters…and then have delicate sautéed sand dabs or a juicy porterhouse steak. I also like the thick, broiled liver steak with onions. Old-fashioned desserts include creamy cheesecake, German chocolate torte, and one of the city's best renditions of rice pudding.
MUSSO & FRANK GRILL, 6667 Hollywood Boulevard, Hollywood, (323) 467-7788. Open Tuesday–Saturday from 11 AM to 11 PM for lunch and dinner. All major credit cards accepted.

OFF VINE

Located in a 1908 craftsman bungalow, this spot will remind you of New England with its snug interior, winning porch, and garden. The entire menu (which includes some down-home favorites) is available to take out, which is so convenient considering the nearness of the Bowl. I recommend composing a box containing the wild mushroom salad, baked shrimp with chutney, New York steak sandwich on French bread, pecan breaded chicken, and vegetable lasagna. It's hard to decide between the Cajun turkey breast with jalapeño relish or the shrimp and Chinese



We could try to get along without true bakers, filling our bakery case with items made from frozen dough, as others do. But that hardly seems the best way to use dark Belgian baking chocolate, real whipped cream, and the other honest ingredients we employ. Besides, if our bakers weren't here creating bits of heaven at four a.m., how would we get the other departments to show up at six?

A WORLD OF DIFFERENCE

PAVILIONS

vegetables over angel hair. Just make sure there's a slice of chocolate pecan caramel pie along with a wedge of flourless chocolate cake — all of which can be served innocently at intermission.

OFF VINE, 6263 Leland Way (1 block south of Sunset, just east of Vine), Hollywood, Phone (323) 962-1900; Fax (323) 962-1969. Open for lunch Monday–Friday, dinner nightly, and brunch on Sunday. Major credit cards accepted.

PATINA

L.A.'s dynamic duo of Joachim and Christine Splichal help make this one of our city's most loved and respected restaurants. You can imagine how innovative their three picnic menus are. I'm torn between cold pea soup with shrimp tartare, seared beef tenderloin with wild rice, and chocolate mousse with a crème brûlée topping…and the skewered prawns, salmon with ratatouille, and almond cream fruit tarts. When you open the distinctive "Patina" box, your guests are going to be extremely happy that you volunteered to get the picnic fixings.

PATINA, 5955 Melrose Avenue, Los Angeles, Phone (323) 467-1108; Fax (323) 467-0215. Open for dinner nightly, lunch only on Tuesday. Picnic orders require 24-hour advance notice and are available for pickup after 4 PM. All major credit cards accepted.

PAVILIONS

For picnics, this chain of stores offers impeccable service along with an unbelievable selection of luxury items. Try the super Boar's Head deli cold cuts, over two hundred cheeses, freshly-baked artisan breads, salads, pasta, and crisp rotisserie chicken. Desserts include European tortes made with Belgian chocolate, and there are hundreds of fine wines and beers. The variations are up to you…perhaps Boar's Head Black Forest ham and imported Gruyère on a kaiser roll with bottles of icy ale…or maybe something simple like a ripe Brie, some berries, a crusty loaf of sourdough, and a bottle of brut French champagne.

PAVILIONS, locations throughout Los Angeles and Orange County. Open daily, and all major credit cards accepted.

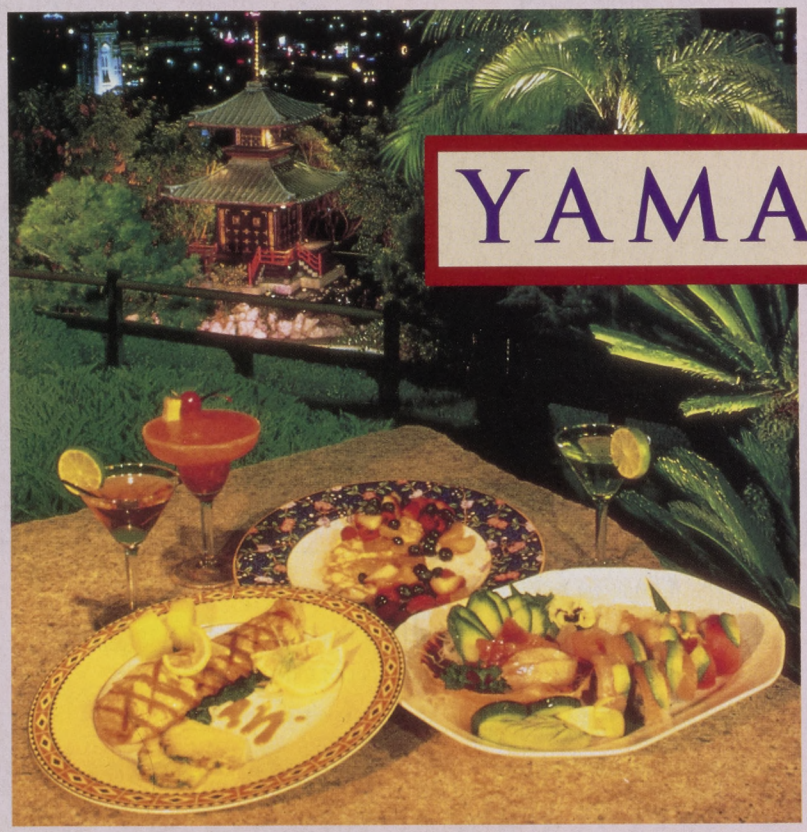
PINOT RESTAURANTS

Joachim and Christine Splichal keep on dazzling us with their authentic bistro cuisine at these attractive places located throughout our city. Each Pinot establishment has its own set of three picnic menus inspired by a different region of France. Examples range from Café Pinot's Lyonnaise sausage in puff pastry to Pinot Bistro's ode to Burgundy with poached salmon and artichokes. There's Pinot Hollywood's tribute to Bayonne with Basque Chicken while the Pasadena branch of Pinot features Alsace with grilled beef and a Munster cheese salad. Picnic orders must be placed by phone or fax 24 hours in advance; boxes available for pickup after 4 PM at the restaurant where order was placed.

PINOT RESTAURANTS, locations as follows: Café Pinot, 700 West Fifth Street, Downtown L.A., Phone (213) 239-6500; Fax (213) 239-6514; Pinot Bistro, 12969 Ventura Boulevard, Studio City, Phone (818) 990-0500; Fax (818) 990-0540; Pinot Hollywood, 1448 North Gower Street, Hollywood, Phone (323) 461-8800; Fax (323) 461-3949; Pinot Restaurant, 897 Granite Drive, Pasadena, Phone (626) 792-1179; Fax (626) 792-4935. All major credit cards accepted.

RENAISSANCE RESTAURANT

This restaurant, inside the Hollywood historical landmark Manor Hotel, makes



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me feel like I'm dining in a French Normandy castle. It's also close enough to the Bowl to provide a fine gustatory experience before going to the performance. You might start with a split order of duck risotto…and proceed to the lobster and shrimp ragout or delicate John Dory cooked in olives…or tender roasted lamb loin in a Burgundy sauce. The caramelized apple tart or the heavenly mango mousse make dessert a "must."

RENAISSANCE RESTAURANT, Manor Hotel, 5930 Franklin Avenue, Hollywood, (323) 960-3222. Open for breakfast, lunch and dinner daily, Sunday brunch. Most credit cards accepted.

ROSTI

These congenial Tuscan places have six locations, and offer the kind of picnics you'd enjoy in the hills near Siena. Four set menus include such specialties as the succulent stone-pressed grilled chicken, prosciutto and Parmesano filled panini, and chicken breast topped with wild mushrooms. Other winners to fill your box include eggplant stuffed with ricotta, garlic spinach, rosemary potatoes, ravioli stuffed with artichoke, and gnocchi in pesto. For your *dolci*, try the really wonderful tiramisu, or apple tart, or melt-in-your-mouth chocolate raspberry mousse cake.

ROSTI, locations as follows: 7475 Beverly Boulevard, Los Angeles (323) 938-8335; 931 Montana Avenue, Santa Monica (310) 393-3236; 233 So. Beverly Drive, Beverly Hills (310) 275-3285; 908 So. Barrington Ave., Brentwood (310) 447-8695; Encino Marketplace, 16403 Ventura Blvd., Encino (818) 995-7179; The Promenade at Westlake, 160 So. Westlake Blvd., Westlake Village (805) 370-1939. Credit cards accepted.

URBAN EPICURIA

Now open for over a year, this spacious and welcoming store with a giant open kitchen offers elegant gourmet take-away cuisine prepared on the premises. This place is unique in having a Food Concierge who can answer all of your inquiries regarding combinations of courses for this memorable meal; the Food Concierge will customize your picnic from the enormous inventory of unusual delicacies. Or, you may choose from a set menu like, for example, shiitake mushroom canapés, radicchio salad, five-spice grilled tuna sandwich with Asian slaw, and a crunchy pecan tart. There's a phenomenal selection of wines and ales, and even fresh flowers for your picnic table.

URBAN EPICURIA, 8315 Santa Monica Boulevard, West Hollywood, Phone (323) 848-8411; Fax (323) 848-7739. Open 10 AM–9 PM daily for lunch, dinner, and picnics. Most major credit cards accepted. □

Norm Chandler Fox is the travel and dining editor for Performing Arts *magazine.*



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ROSTI

The Perfect **Picnic**

Gelson's Saves You Time When Visiting The Hollywood Bowl



Looking for quick and easy meal solutions to dining under the stars? Remember to call your local Gelson's Market for the perfect Picnic Meal. Available with just 48 hours' notice, Gelson's Gourmet Picnic Meals include *Poached Sterling Salmon* in creamy mustard-dill sauce, *Mediterranean Chicken Breast* stuffed with pine nuts, prosciutto and asparagus, *Peppered Beef Tenderloin* seasoned with herbs, *New Orleans Style Shrimp Cakes* prepared in traditional bayou style, *Vegetable Wellington* filled with layers of roasted vegetables, or *Cashew-Crusted Chicken Breast.*

Gelson's Gourmet Picnic Meals are served with mesclun salad greens, seasonal vegetables, the chef's choice of pasta, rice or potatoes, sourdough roll, fresh fruit, tart with chocolate drizzle and an after dinner mint. Individually packaged in a convenient carry-box, Gourmet Picnic Meals are priced at $14.99 to $22.99 per person.

Gelson's also offers "Lunch Bag for Two" which comes with such special entrées as *Cold Rotisserie Chicken, Croissant Sandwiches, Cold Fried Chicken, The Sampler,* or a *Vegetarian Plate* prepared with pasta and seasonal vegetables. The Lunch Bag also includes herb-seasoned potato salad, fruit, and pecan pralines.

Each Lunch Bag contains servings for two people and is priced from $11.99 to $15.99. Gelson's will even help select the perfect wine and flowers to complement the picnic.

At Gelson's, customers can save time by ordering these freshly prepared meals, and enjoy hassle-free entertainment. There are 10 Gelson's locations in Southern California — Calabasas, Century City, Encino, Marina del Rey, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village.



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From left: Leonard Quinn and Kay Quinn (President of the Pasadena Junior Philharmonic Committee) with Noëlle Eskens and Willem Wijnbergen.

Premiere Night for the 1999 Pasadena Showcase House of Design

On April 18, 1999 the Pasadena Junior Philharmonic Committee celebrated Premiere Night Presentation of the 1999 Pasadena Showcase House of Design. The Philharmonic's Managing Director and Executive Vice President Willem Wijnbergen and his wife Noëlle Eskens joined Committee members and guests to preview the 13,000 square foot manor before it opened to the general public.

Sue Clauss completes a successful term as Chair of the L.A. Philharmonic Affiliates

The Los Angeles Philharmonic would like to thank and acknowledge Sue Clauss for her many outstanding contributions as Chair of the L.A. Philharmonic Affiliates, July 1997 - June 1999. Throughout her term, Ms. Clauss worked enthusiastically to enhance the Philharmonic Affiliates' commitment to raise funds, sell season tickets, and support youth music education. She oversaw 14 committees, represented a membership of 1,450 and interfaced with Los Angeles Philharmonic Association Board Members and staff. Her enthusiasm and dedication to the L.A. Philharmonic family have enriched our organization. The L.A. Philharmonic appreciates and thanks Sue Clauss for two great years!

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Those who seek to achieve results in today's rapidly accelerating society understand the need to take immediate action and appropriate measures to get what they want out of life.

Never before has there been more emphasis on healthy relationships, family togetherness, and emotional well-being as the necessary foundation leading to a road of lifelong success. Yet with time as our most precious and limited resource, it has become increasingly difficult for high achievers to balance their life's work, cultural and academic activities, and the time available to invest with loved ones.

With this in mind, it is easy to see and understand why today's most intelligent and successful individuals, in search of their life partner, are taking more care and precaution when it comes to choosing their mate.

For years, we have seen the appearance of practically every fathomable method of pairing individuals and individuals pairing themselves from well-meaning friends and family to singles' parties to the internet superhighway. Undoubtedly however, if you are an attractive, successful, relatively private, selective or persnickety individual, you have found that the more you have to offer the more difficult it seems to find the person who is right for you.

Discerning people today want more out of their lives and their relationships. There is clearly a special focus when it comes to the selection process for finding a potential romantic companion. Most people recognize the value of engaging an expert to assist them in their personal search. The question is: "How do you find an expert you can trust?"

Valenti International of Rancho Santa Fe, California is the only company of its kind that consistently attracts and produces results for a select, worldwide clientele of quality individuals in their quest for a suitable and compatible life partner. Irene Valenti, president and founder, is personally involved in every aspect of her business. She truly understands what today's most exceptional individuals must endure in order to find a compatible life partner.



Irene Valenti

With a staff of skilled Ph.D. psychologists and an experienced team of professionals, Irene Valenti is able to meet with and get to know her clients personally while working with her staff to create a solid foundation for providing the best recommendations to her clients for potential marriage partners. "The only risk with regard to retaining my services is the risk of drastically increasing your options and actually meeting the right person," Valenti states.

Valenti International takes into consideration social and economic backgrounds, family values, and interests as well as personalities and other considerations necessary for a successful match. The term "Matchmaking in the European Tradition," always coupled with Valenti International's name, represents an established professional process carefully structured to promote the best results for each client. There are no impersonal methods or computers used for making or selecting introductions. "Each personal interview or recommendation is made on a comfortable and selective, one-to-one basis. My clients achieve success without feeling that their time is taken for granted," says Irene Valenti.

Clients of Valenti International range from the comfortable to the extremely wealthy, embracing all ages and a variety of backgrounds and cultures. "I am always impressed with the quality of people my service attracts," says Valenti, who continues to position her reputable company through service excellence and quality advertising. "There is nothing more satisfying to me than to see my clients achieve the happiness they deserve."

If you or someone you know would like to find that special someone, call Valenti International at (619) 759-9239 or (800) 200-8253. A private and confidential appointment can be arranged at no charge. □

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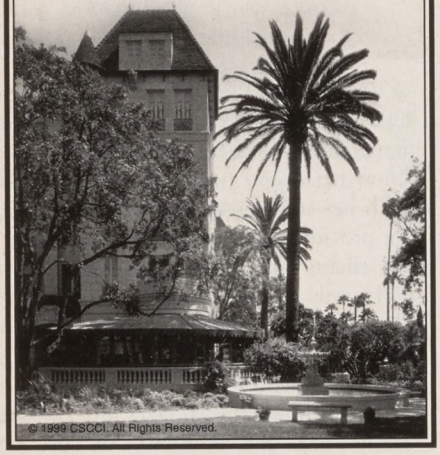
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On behalf of the entire Los Angeles County Board of Supervisors, I'm very happy to welcome you once again to another season of outstanding entertainment at our Hollywood Bowl. As Supervisor for the Third District, it's my special privilege to be associated with this unique and historic outdoor facility. The Bowl is justly world-famous as one of the nation's premier performing arts showcases and the summer home of the Los Angeles Philharmonic, but it is also much, much more. This year, under the artistic direction of Willem Wijnbergen, the Bowl begins staking out new musical territory as one of the most exciting and adventurous venues for world music and dance, as befits a region as diverse and cosmopolitan as ours. Once again, we thank the MTA for supporting the park-and-ride program which enables concertgoers throughout the County to share the Bowl experience. So enjoy the Bowl's unique alfresco dining, enjoy the memorable performances, and enjoy your summer evenings at the Bowl!

ZEV YAROSLAVSKY

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For years, the war against cancer has been quietly waged by many of medicine's brightest minds at City of Hope Cancer Center in Duarte, just outside Pasadena.

Now this wealth of knowledge has just become more accessible with the opening of City of Hope West Los Angeles Cancer Center, near the 405 and 10 freeways.

Here, skilled cancer specialists are offering breakthrough treatments, City of Hope's Cancer Screening & Prevention Program,™ outpatient chemotherapy, and an invaluable Second Opinion Service.

This is good news. Because now there's more Hope for everyone.

The new City of Hope West Los Angeles Cancer Center is located at 11645 Wilshire Blvd., Suite 600, Los Angeles, at the corner of Wilshire and Barry.

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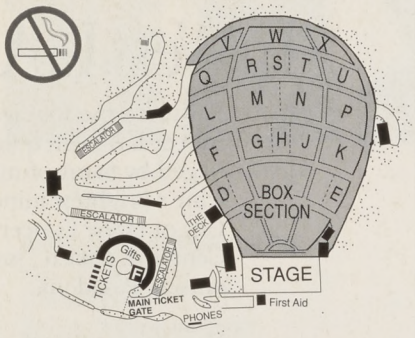
GENERAL INFORMATION

FAA Pilot Request. The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area when the white strobe lights and searchlights are on during Hollywood Bowl evening concerts, from 6 p.m. to 12 midnight. The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin, advising pilots to avoid flights over the Bowl area during concert periods.

First Aid. In case of illness or injury, please see an usher, who will escort you to the First Aid Station.

Lost and Found. Any lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days from the date on which they are found. For information, call (323) 850-2060.

Photographs. Your use of a ticket constitutes acknowledgment of willingness to appear in photographs taken in public areas of the Hollywood Bowl and releases the Los Angeles Philharmonic Association, its lessees, and all others from liability resulting from the use of such photographs.



Please note: No smoking is allowed in the Hollywood Bowl's theater area. The shaded areas of the map indicate the nonsmoking areas of the Bowl. Smoking is allowed in other areas of the Bowl grounds.

Tickets For Bowl Events. Hollywood Bowl tickets are readily available at many locations throughout Southern California, including Ticketmaster outlets in Robinsons•May, Tower Records, Ritmo Latino, and selected Wherehouse stores.

Before tonight's concert, you can buy seats for any of this season's performances at the Bowl Box Office. Beginning June 27, the Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m., and Sundays from 12 noon to 8 p.m., through September 19. (The only exception is Labor Day, September 6, when the Box Office will be closed.) The Box Office is open on all concert nights until 1/2 hour after the start of the performance.

The Box Office accepts Visa, MasterCard, Discover, and American Express. Credit card phone orders may be placed by calling Ticketmaster at (213) 480-3232, (714) 740-2000, (619) 278-TIXS, or (805) 583-8700. Please note that there is a Ticketmaster service charge for telephone and outlet orders.

SERVICES FOR PATRONS WITH DISABILITIES

Seating. Seating areas for patrons who use wheelchairs or who are semi-ambulatory and companions are located in the garden box seating section, in Sections D and E (accessible off the 2nd Promenade), and all along the 3rd Promenade.

On-Site Transportation. Motorized cart service is available to assist people with limited mobility in moving within the Bowl, particularly between Odin Street accessible parking and the Box Office Plaza. A designated station is located near the accessible Odin Street parking lot. Pick-ups can be arranged after performances, back to the BowlExpress service. As you enter the Bowl, ask a parking supervisor to contact the Facilities Access Manager for assistance.

Assistive Listening Devices. Headsets are available on loan, free of charge (with a deposit), through the House Manager's Office, located on the east side of the 1st Promenade.

Restrooms. The restroom facility adjacent to the Odin Lot path is accessible, as are the restrooms adjacent to the West Gate entrance and those off the 3rd Promenade. There are also accessible restrooms located in the Hollywood Bowl Museum and the Patio Restaurant — both accessible off the Odin Lot path.

Telephones. An accessible-height telephone is located near the Box Office Plaza, near the elevator. Public telephones near the Main Ticket Gate and the West Gate have volume control and are hearing-aid compatible.

Dining. Picnic area No. 5, near the 3rd Promenade, is accessible. The picnic area atop the Box Office Plaza is accessible via the elevator in the Box Office Plaza. People may bring picnic baskets and dine in their seats or may order (no later than 4 p.m. the day before the concert) a picnic dinner to be delivered to seating in the box seat section. Call (323) 850-1885 for information and prices. Accessible concessions are located in the Box Office Plaza and near the 3rd Promenade.

Parking. Accessible parking for patrons with disabilities is available in two locations and prices. Parking often sells out in advance. It is strongly advised that patrons purchase parking well in advance of the concert by phone: (323) 850-2000 — or TTY (323) 850-2040, Department 12. Limited, "night-of" parking is available in the Odin Street lot. Proper identification is required both to purchase parking and to utilize the Bowl's designated parking areas. (A placard alone is not accepted as complete identification.)

Alternate Transportation. There are 15 BowlExpress Park & Ride lots and three BowlExpress Shuttle sites in locations within Los Angeles County. The service from all BowlExpress sites is lift-equipped. For current information, please call (323) 850-2000 or TTY (323) 850-2040. Tickets may be pre-purchased through Department 12.

Purchasing Tickets. Tickets may be purchased by mail, phone, TTY, or fax order, through Ticketmaster, or in person. The Box Office windows for patrons with disabilities are at accessible heights. Phone orders may be placed by calling (323) 850-2000 or TTY (323) 850-2040 and asking for Department 12. Credit card orders may be placed via fax (323) 850-2155 sent to the attention of Department 12.

Further Information. The Los Angeles Philharmonic has published a newly updated *Guide to the Hollywood Bowl for Patrons with Disabilities*, which includes additional information about the Bowl. Please contact Department 12 to request a copy of the Guide. Phone information year-round is available at (323) 850-2000 or TTY (323) 850-2040.

We welcome your comments and suggestions of ways to improve our service. Please address your comments to: Leni Isaacs Boorstin, Public Affairs Director, Los Angeles Philharmonic Association, 135 N. Grand Ave., Los Angeles, CA 90012.

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